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EQUESTRIAN BRONZE FIGURE

In the exhibition of Comparative Primitive Sculpture presented by M. Louis Carré of Paris at the Valentine Gallery, New York.

KINGDOM OF BENIN, XVI CENTURY



"ACTION AND REPOSE"

By STELLA ELKINS TYLER

EXHIBITION CALENDAR

15 Vanderbilt Avenue

Until May 4th "American Sculptor"—GEORGE GREY BARNARD.

April 30th to May 4th "Retrospective" Exhibition of Drawings by PAT THOMPSON (Age 7).

May 7th to 18th Flower Paintings by EULABEE DIX.

May 13th to 18th Annual Competition and Exhibition of the PRIX DE ROME in Painting and Sculpture.

Fifth Avenue Galleries

April 22nd to May 4th Sculpture by STELLA ELKINS TYLER

May 6th to 18th Portraits by JOHN LAVALLE

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The ART NEWS

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S. W. Frankel, President

NEW YORK, APRIL 20, 1935

LOAN DISPLAY AT KNOEDLER GALLERIES

Selected Portrait Masterpieces
From Famous Collections
Combine in Superb Exhibit
of XVth Century Art

By MARY MORSELL

The XVth century was a period when plastic genius was allied with unconscious intuitive powers, which fathomed the inner secrets of character with a strange surety. The wealthy patrons of those days did not ask that the wrinkles be ironed out of their faces, or that drooping flesh or the significant writhing of time be smoothed over into a polite aristocratic mask. Secure in the drama of a great age when life was in the spring of a fresh flowering, they had no need of pictorial pretense. And so the masters of this century, whether working in Italy or Flanders, Germany or France, painted men and women who still live today with a tremendous force. Often, it is true, the sitters desired a faithful chronicle of the gold brocades, furs and jewels which marked their worldly rank. But they were willing in return to yield themselves to the artist and to allow him to place upon the canvas both what his eye saw and his intuition discovered. And so the finest portraits of this period have a timelessness and a beauty that has never been attained before or since.

The superb exhibition which has been placed on view this week at the Knoedler Galleries brings together what is probably as magnificent a group of XVth century portraits as has ever been shown in this city. The majority of the works on view come from some distinguished private collections in this country, with the Art Institute of Chicago standing alone as the only museum represented in the show. The exhibition has wisely been confined to a relatively small number of canvases, generally recognized as great examples of their creator's style, and this lack of the usual large dilution by inferior works produces a marvelous series, all of which are illustrated in this issue.

It is also especially gratifying to find an unusually large number of paintings in which strength of characterization is paramount. Bellini's "Portrait of Bartolomeo Colleoni" is certainly a supreme example of powerful and unflinching realization of personality. The artist portrays a man who harks back in type to the direct and ruthless emperors of Rome, whose thin mouth and stern eyes are untroubled by the intellectual and aesthetic subtleties of the Renaissance. The heavy neck and strong jaw rise in uncompromising brutality from shoulders whose breadth seems made for the grandiose patterns of the Gothic brocade. Both the amazing sapphire blue of the hat singing out against the dark background and the sumptuous mauve and gold of the robe only serve to emphasize the granite determination of the sitter.

The two other Bellinis, "Portrait of a Gentleman" and "Portrait of a Youth" exemplify strongly contrasting styles. In both cases the costume is of the simplest—a robe of resonant black, with a narrow band of white about



"PORTRAIT OF A NOBLE LADY"

This painting from the collection of Ernst Rosenfeld is included in the loan exhibition of XVth century portraits now on view at the Knoedler Galleries.

Carré Presents a Fine Exhibition of Primitive Art

By LAURIE EGLINTON

In the comparatively uncultivated field of primitive sculpture, the process of clarification is going on apace. It is not often that a second, much less a third, opportunity is given in the course of a month to increase our understanding and appreciation of an art in which the average critic and the public are little versed. The exhibition presented by M. Louis Carré of Paris at the Valentine Galleries goes even further in permitting a comparison of the primitive sculpture of Africa, Oceania and Central America. Doubly important in an unfamiliar field is the selection, which in this case falls upon pieces that in the main carry a conviction of life and personality. In addition, the presence of maps, informative labels and a catalog introduction giving outstanding points of historical import is an immensely valuable feature of the present exhibition. It is only on such an occasion, where one is in the same position as the proverbial "man in the street" in seeing an exhibition with untutored eyes, that the realization comes of how essential that often indefinable background of fact and association is to the full appreciation of any art.

The show is very well displayed, the

gray background of the gallery walls and the small, intimate groupings of the figures, frequently varied by objects of use and ornament, throwing the emphasis upon the humanity of the art rather than the dazzling impetus of line and form. This quality which M. Carré defines as charm is felt most strongly in the twin Gods from the Palace Behanzin, Dahomey. Representing the ancient civilization of Yoruba, the refinement, sculptural quality and personality of these pieces point to an art expression which it is difficult to reconcile with the low level of culture which has been, no doubt erroneously, attributed to these people in the past.

In the fine series of objects from the Ivory Coast, the statue (No. 18) of the Earth God, Assye, nursing the God Assai-Oua, has that directness found in our day only in the art of the child and the occasional spontaneous drawing of a great artist. Of the mythology of the Baoulés, M. Carré states in the introduction to the catalog that "religion teaches the existence of a Supreme God, infinite and immaterial, who created, through the breath of a demi-god, a divine Trinity." The masks range in character from the abstract treatment of the beautiful one of Dan (No. 25) to

the sharp, pointed face of Number 26, which constitutes vivid portraiture.

One of the most striking pieces from the Belgian Congo is the goblet from the Bakuba. Carved out of a solid block of wood, the body of the cup is decorated with geometrical designs of infinite variety, reminiscent of Coptic art which many believe to have had a strong influence upon the Negro. The Gold Coast, French Congo and Gabon are represented by a wide variety of specimens, of both ritual and utilitarian significance.

A group of Benin bronzes, in which M. Carré's collection is particularly rich, attract attention. Outstanding is the equestrian figure of the XVth century reproduced on the cover of this issue of *THE ART NEWS*. In the matter of the much debated chronology of these pieces, the catalog is most informative: "Of all the old African civilizations, the kingdom of Benin was the greatest. The praise of the Benin casters of bronze does not need to be sung. Scholars like Von Luschan and B. Struck have spent their lives in establishing the chronology of this art. The period called archaic is from 1140 to 1360; the ancient period from 1360 to 1500; the great period from 1500 to 1691; and the late period from 1691 to 1819. All these dates are supported by historical facts." As a matter of

Barnard Holds A Retrospective At Grand Central

First in Twenty-seven Years,
This Show Spans the Career
of Prominent Veteran Figure
in American Art World

For a man who is having his first exhibition since the year 1908, George Grey Barnard is extraordinarily well-known to the average public, as well in Europe as in this country. The explanation is that Barnard is a dreamer, with enough dynamic power back of him to cast his dreams in the same heroic mould as his sculptures. The physique which enabled a man of fifty-six or thereabouts to engage on a fourteen year project involving some fifty-three figures—each one of which he modeled three times, finally in heroic proportions—is also a valuable weapon in controversy. And controversy has been frequent and heated.

On this occasion, however, the sculptor comes before the public, not with any startling representation of a national hero, nor with a gigantic project for a memorial, but with a retrospective group of work achieved during the years. Beginning with the marble "Laughing Faun" of 1896, conceived like others of the early period in the classic tradition, the show illustrates the development away from the essential realism of the Lincoln interpretations toward a religious mysticism which has entirely claimed the sculptor in his later years. And in case anyone should think these years have been empty of production, it should be noted that since the completion of the model for the Rainbow Arch, temporarily installed at an empty Power House in 1933, Barnard has achieved no less than seven major works of an allegorical character, all of which may be seen in the current exhibition.

This desire to deliver a message, expressed in allegorical form, is fundamental with the sculptor. Sympathy therefore with this particular religious mysticism is a prerequisite for the appreciation of this sculptor's work, representing as it does a life devoted to a cause. Lacking this receptivity, justice can only be rendered to this veteran sculptor of America by giving a summary of his achievements and, whenever possible, letting him present in his own words the aims which have guided him in his activity.

This love of allegory is observable in his earliest works, represented in the present show by the clock case of carved oak which was also included in the previous exhibition held at the Museum of Fine Arts, Boston, in 1908. Of this piece, inspired by Norse mythology for which Barnard had a great affection, the sculptor once gave the following explanation:

"From reading our histories of 'Man and Earth,' a vision in its ensemble taking the form of an evolution becomes an ever present consciousness. This consciousness and relation of earth, its elements, wind, water, roots and unseen powers, with man struggling out from it all like a spirit on the waters, is what I have feebly expressed

(Continued on page 17)

(Continued on page 4)

BARNARD SCULPTURES AT GRAND CENTRAL

(Continued from page 3)

in my carving of oak. Struggling against and out of the water and roots gleams here and there a serpent form, typifying unseen power, Man. This struggle between the elements and man goes on up to the foot of the dial, where the water ends and roots first take bud and leaf—the two sources of nature in the form of man and woman, holding urns from which water flows in the depths below, the maiden at the top typifying peace and simplicity, the true rulers over all."

In spite of this preoccupation with the destiny of man, Barnard is likely to be remembered by posterity principally for his representation of Lincoln, the Emancipator, which was presented to the city of Cincinnati in 1917 by Mr. and Mrs. Charles P. Taft, a cast of which is also to be found in Louisville, Kentucky, and Manchester, England. Three later versions of this famous subject—a bust, a head and a half-figure, all in marble—are of paramount interest in the present exhibition. The controversy which greeted the first faithful rendering of the rugged features of the great President is ancient history. Certain details in connection with this tremendous work may be of interest. Occupying Barnard from 1910 to 1917, it involved him in deep study of the essential characteristics of his subject, as well as extended travels in search of a suitable model. As a child Barnard had listened to his grandfather's stories of Lincoln, and, like many another boy, his imagination was early captured by this man who rose from the soil to be President of the United States. When he came to depict him, however, he found that all the photographs had been retouched, in an effort to glorify the homely features so as to appeal to the electorate at the time of his election to the Presidency. The life mask of both face and hands were, however, of invaluable assistance. Seeking the secret of his face, Barnard found it in what he expressed as the "mystery of the spirit brought down and put to the service of men," adding the curious observation that "the left side of Lincoln's face is the motherhood side, the right side man's." It was two years before he found in Louisville, Kentucky, a man with the right figure to be the model. He, too, it turned out, was a rail-splitter and was born only fifteen miles from Lincoln's birthplace.

The most sincere tribute paid to this statue was that contained in a letter which Barnard received from a Mr. Gourley, who was at one time a telegraph operator in Springfield and appointed by Lincoln to a position in the New York custom house which he held as lately as 1917. "You have given us," he writes, "the only 'soulful Lincoln,' and I congratulate you, and future generations will bless George Grey Barnard, the man who gave us the Lincoln."

The next great scheme to occupy the sculptor, it will be remembered, was that of a giant memorial in the form of a circular monument and divers sculpture gardens which he planned to erect on the northern spur of Fort Washington Heights. Another project, that of the Rainbow Arch, a plaster of which was installed in 1933 at the sculptor's expense in an old Power House at 216th Street and Ninth Avenue, is represented in the exhibition by a working model of one of the groups, as well as enlarged photographs. This memorial to the fallen in the Great War takes the form of a giant arch, one hundred feet in height and sixty feet



"THE REFUGEE"

By GEORGE GREY BARNARD
This figure, which forms a part of the Rainbow Arch, is included in the sculptor's one-man exhibition now current at the Grand Central Art Galleries.

wide. Begun in 1918 it occupied fifteen years. Fifty-three figures are represented in all: on the left are the souls of the dead soldiers; on the right the survivors—mothers, babes and the aged who bear the real burdens of war. Below is Flanders Field, red with poppies, and above the Rainbow Arch, which contains birds of Paradise in mosaic, toward which all eyes are turned. The whole can be illuminated with electricity.

Of the seven heroic sculptures completed in the last two years, the "Christ" which we reproduce is characteristic. A similar figure, represent-

ing Christ as the Carpenter, is shown standing before a gold and black door symbol, the significance of which must be left for others to determine. This devotion to religious and symbolic subject-matter has increased with the years. Long ago Barnard defined his attitude toward art in these terms: "The artist must always be a seer . . . art as an expression of life must have religion as a corner stone." At another time Barnard expressed the belief that art is one of the God-given means of rising above the ignorance and darkness of earth toward the light which may one day give us true sight.

The exhibition also includes a group of sculptures executed in the classic tradition. To Barnard, it must be remembered, the "Body, with mathematics, science and Life is the purest thing there is," and he strives always to avoid the sensual, and to create the pure. J. Nilsen Laurvik, writing of the Boston exhibition in the *International Studio* of December, 1908, said: "Others strive to produce art; Barnard is only concerned with reproducing life. Barnard is a great visionary who sees with the eyes of a mystic, to whom no thing, however small or mean, is insignificant. Every manifestation of life, however fleeting, is to him fraught with a hidden meaning; the spirit that has its being in and behind things, that is the very soul and impelling force of what in the pride of our unconscious ignorance, we are pleased to call inert matter, is at once the goal and point of departure of all his art."

To many, Barnard has been long principally identified with the Cloisters which he built upon Washington Heights, and which Mr. J. D. Rockefeller, Jr., purchased and presented to the Metropolitan Museum of Art. Riding on a bicycle through Languedoc, Barnard became interested in the ruined monastery of St. Guilhem. In the neighboring fields, barns and gardens he discovered a great deal of the old stone, some of which he used to partially restore the monastery. A number of ancient pieces of statuary was found in the same manner, which together with purchases he brought to America and installed in the building of his own fashioning, flanked on one side with cloisters which he also brought over from France. Other relics were obtained from St. Michel de Cuxa and St. Martin du Canigou in the Roussillon country. Writing of this achievement of Barnard in the *International Studio* of October 1920, Isabel Fiske Conant says, "The interior is distinctly not a museum, and yet not a convent, nor yet a minster, and still is always a temple, and, essentially, an ecclesiastic cross.

"It is all a great conception, greatly achieved by a great mind. Here is not a vast place—unless measured four-square by the angel with the heavenly



"CHRIST"

By GEORGE GREY BARNARD
Included in the exhibition of the artist's work now on view at the Grand Central Art Galleries.

rod—but its appeal is measureless. A miracle of art has been accomplished here. So beautiful an achievement was a destined one. It was written when in the IXth century St. Guilhem was first quarried out that it should in the XXth century find its apotheosis across the sea. That this has come to pass through him is not the least of the great works by George Grey Barnard."—L. E.

Carnegie Institute Announces Plans For 1935 Exhibit

PITTSBURGH.—The plans for the 1935 Carnegie International are already well under way. The exhibition is to be organized on even more inclusive lines this year than ever before. In a number of ways the 1935 International will be different. The first and most important innovation concerns the extent of the territory to be covered by the exhibition. Not only are there more European nations to be represented than usual, but for the first time, Mexico and three countries of South America—Argentina, Brazil, and Chile—are to be included; while Canada, which has not been represented recently as a separate entity, will again take its place in the exhibition.

The countries to be represented, twenty-one in all, will be as follows: United States, Great Britain, France, Italy, Spain, Germany, Norway, Sweden, Poland, Belgium, Holland, Austria, Switzerland, Union of Soviet Socialist Republics, Czechoslovakia, Hungary, Canada, Mexico, Argentina, Brazil and Chile. The number of paintings will be the same as for the last two years, that is, approximately three hundred and fifty.

The second important development is not an innovation, but a return to a former practice. The Jury of Award of the 1935 International is to consist of four artists. In 1933 the Jury was made up of three American art museum directors, and for the last International, an artist, a critic, and a museum director.

The third innovation will be a more equitable distribution of the prize money. The first prize will be reduced from \$1,500 to \$1,000; the second from \$1,000 to \$600, and the third prize will remain at \$500. The amounts saved by these reductions will be applied as money awards for honorable mentions. Therefore, the first honorable mention will be \$400, second honorable mention \$300, and third honorable mention \$200. The popular prize of \$200 will again be offered and the prize of \$300 given by the Garden Club of Allegheny County for the best flower or garden painting in the exhibition.

The 1935 International will open at Pittsburgh on October 17 and will continue through December 8, 1935. There will be a tour of the foreign pictures to two other museums. They will go to the Cleveland Museum of Art and to the Toledo Museum of Art.

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Pennsylvania Holds Unusual Exhibition Of Rare Furniture

PHILADELPHIA.—Antique Philadelphia furniture by the most celebrated craftsmen—as well as by others hitherto ignored who will henceforth rank among the most celebrated—is assembled by the Pennsylvania Museum of Art in an exhibition of the highest historic and artistic importance, which will be on view through May 13. The magic names of Savery and Randolph, with many others, are here illustrated by examples which are authentically proved, by the aid of labels, bills and other documents, to be their personal handiwork.

For the first time in any exhibition of American furniture, only examples are included of which the individual authorship can be definitely established. When it is considered that it is only a few years since the first pieces were so identified, and that the number of Philadelphia specimens of known authorship has not exceeded fifty in all, it will be realized how remarkable is the scope of the present exhibition, in which over ninety items are brought together—many of them never before known or shown to the public.

"No products of American craftsmanship have attracted greater admiration among connoisseurs and collectors than those of the Philadelphia cabinet-makers and chair-makers," Fiske Kimball said in comment on the exhibition. "The fabulous prices which certain of them have attained in the auction market can only be compared with those of the famous 'tulip craze' in Holland during the XVIIth century. Of late years attention has been focussed particularly on the pieces of known authorship. The first of such pieces to be known, a lowboy with the label of William Savery, included in the exhibition, gave to Savery's name an almost legendary fame, and caused it to be attached to many pieces with which he had nothing to do. With the gradual discovery of additional labeled pieces the names of Benjamin Randolph, James Gillingham, Jonathan Gostelow, and Thomas Tuff took their place beside that of Savery. The mere accidents of discovery, however, have not meant that these men were necessarily the most important. The present exhibition, where we see them side by side will establish Affleck, Folwell and others as new stars among the brightest in the firmament of Philadelphia furniture.

"Connoisseurs, dealers, and scholars will gather from all over the country to study the works displayed, which give a new basis for attribution of other pieces, and will make and unmake values and reputations. While properly the exhibition should put an end to the irresponsible bandying about of names loosely applied, unfortunately the precise opposite will doubtless be the case, and we may expect a new crop of assertion and conjecture, with faking of pieces and labels, so that henceforth buyers should be doubly on their guard."

The achievement of uncovering and gathering such a multitude of impor-



ELIZABETHAN NEEDLEWORK PANEL

This charming landscape scene with lords and ladies is included in the exhibition of needlework of five centuries on view at the galleries of French & Company.

tant documented works is due to William Macpherson Hornor, Jr., the Museum's adviser in American furniture, who is in charge of the exhibition. His *Blue Book of Philadelphia Furniture*, published this week, embodies the result of years of intense research among old public records and family papers which have yielded the secret of the authorship of many a fine piece treasured by Philadelphia families. All this new knowledge has been placed at the service of the Museum, and the exhibition comes at the first moment when any such rich display of the sort has become possible. Mr. Hornor has written the catalog of the exhibition, which will become a treasured memorandum with all serious students.

The Pennsylvania Museum itself has, by gift and continuing loan, doubtless the largest body of pieces of established authorship, including, among others, chairs with the labels of Savery and Randolph, the labeled Tuff lowboy, a whole group of pieces by Gostelow, four magnificent armchairs now for the first time recognized as the work of Affleck, a commode by David Evans, and the famous labeled and branded clock by Edward James.

Philadelphia institutions preserving their old furniture and papers have rivaled in friendly cooperation to make the display complete. Thus the University of Pennsylvania has authorized the inclusion of the celebrated Rittenhouse orrery, of which the superb case was made by John Folwell—a piece included in the astronomical exhibit of the Franklin Institute, which restored the works and concurred in the loan. Other pieces come from Girard College, the First City Troop, the Historical Society of Pennsylvania, the Pennsylvania Society of Colonial Dames, the Commissioners of Fairmount Park, and other public and semi-public bodies.

Private collectors in Philadelphia and

other cities have been generous in making their treasures available, while members of Philadelphia families, who still preserve the great bulk of the finest furniture, have kindly permitted their ancestral pieces to be shown to the public. Among those who permit their names to be used are Mrs. Nathaniel W. Ashmead, Mrs. Edgar W. Baird, Mr. George Brooke, Mr. Richard de Wolfe Brixey, Miss Elizabeth B. Chew, Thomas Curran, Mrs. William W. Doughton, Mr. Arthur S. Garrett, Mrs. Robert Glendinning, Mr. Charles P. Humphreys, Mrs. Edward Jacob, Mr. Fiske Kimball, Mr. Joseph Wharton Lippincott, Miss Maria Dickinson Logan, Mr. Robert R. Logan, Mrs. Elmer H. Loomis, Mrs. W. Logan MacCoy, Mrs. Paul D. I. Maier, Mrs. Richard Waln Meirs, Mr. Effingham B. Morris, Miss Elizabeth S. Newhall, Mr. John DaCosta Newbold, Dr. Henry Pleasants, Jr., Mrs. Lewis Rumford, Mrs. Charles G. Rupert,

Miss Esther Morton Smith, Mrs. David Swope, Mr. Mitchel Taradash, Mrs. M. E. Truax, Dr. Morris W. Vaux, Mrs. Henry Pepper Vaux, Mr. Richard Vaux, the Misses Wright.

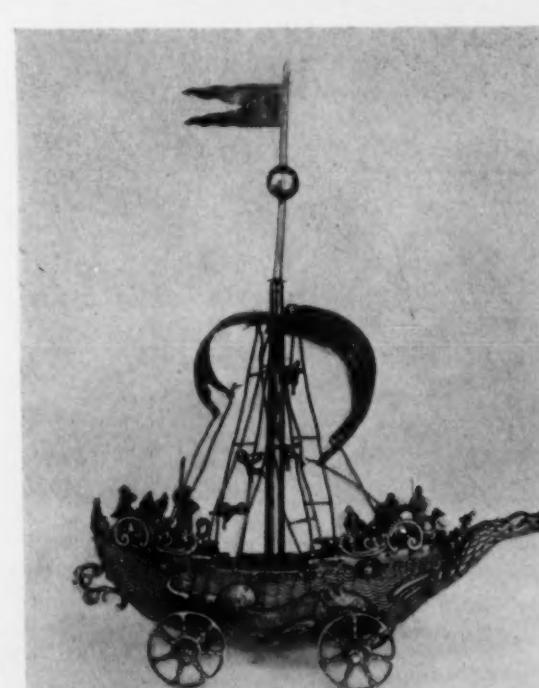
A strange anomaly, hitherto, has been the fact that, among the great carved Chippendale highboys, the richest of all the Philadelphia pieces, no single one has yet been authentically connected with a definite maker. This gives extraordinary interest to the inclusion of two highboys, one with the label of William Savery, the other billed by Thomas Affleck.

The greatest care has been taken to exclude from the exhibition all pieces where there is the slightest dispute as to their authorship. Thus the famous Philadelphia "sample chairs"—of which two, belonging to the Pennsylvania Museum are on exhibition in its Powel room upstairs—have not been included, owing to controversy as to whether they

are to be attributed to Randolph or to Folwell, with both of whom they may be connected by lines of collateral descent. It is hoped that the exhibition will afford material to settle many such mooted questions.

CANVAS BY TITIAN GIVEN TO DETROIT

DETROIT.—A anonymous gift to the Detroit Institute of Arts adds to the Museum's painting collection Titian's "Judith with the Head of Holofernes." For centuries the canvas was hidden in the English country house of Lord Cornwallis West. In 1915 it was shown at Burlington House, but it has not been shown publicly elsewhere. Painted probably between 1565 and 1570, the canvas shows Judith with a sword in her right hand, the head of the king in her left, as she stands before the red door curtain of the king's tent.



A rare silver gilt Nef, by Georg Muller, Nuremberg, circa 1625.

This wine-vessel was passed round the table to each guest, who then took the spirit from the spout.

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"PORTRAIT OF
A MAN"

By ALVISE
VIVARINI



"PORTRAIT OF A YOUNG MAN"

By JACOPO DEL SELLAJO

GREAT PORTRAITS

(Continued from page 3)

the throat. But here the resemblance ends. The face of the older man, almost golden in tone against the wavy chestnut hair, is strongly marked by the sensitivity and intellectual questioning of the Renaissance. The marvelous painting of the eyes with their deep, encircling shadows and the slight quiver of the mobile mouth are as subtle in their psychological expressiveness as anything in this master's art.

Time has as yet written very little upon the face of the youth, save proud assurance and an audacious challenge to life. Beneath the wig-like headdress, Bellini almost carves the head from the canvas, giving the features a sculpturesque firmness and solidity and letting the shadow fall in a single plane over the smooth, round cheek.

There is something of this same quality in Castagno's "Portrait of a Young Man," but a harsher and more assertive pride of race pervades the sharp linear precision of the forms. The sapphire background fading into lighter tones and the clear shadows in the rose-colored robe seem to throw into stronger relief the positive and commanding quality of the head and the firmness of the fingers, which do not need to clasp any symbol of worldly power to convince us of their strength.

A number of other male portraits in the Italian group are remarkable revelations of the life which flowed into Florentine and Venetian portraiture as man claimed his own place in a fresh world, instead of submitting to the power of the church. Mainardi, in his "Portrait of Matteo Sassettano," seems

to depict a man who stands upon the threshold of this new era, sensing its meaning, but unable to enter into its fullness. The rather drawn and melancholy face, with its downward droop of shadows, is stamped with a helpless resignation. The crimson of the hat and the rose of the scarf are lovely in tone, but it is actually the almost virginial tenderness of the trees and landscape vista which give poetic relief to the introspective sadness of the head.

By contrast, the robust affirmation of Venice flows over the forms and colors of Vivarini's "Portrait of a Man." The rich abundance of the hair, the exuberant glow of the flesh cast their magic over the full worldly face, redeemed by eyes that have the piercing intelligence of the Renaissance.

A fine expression of the lyricism of the period is found in Botticelli's "Portrait of a Young Man." Far more solidly painted than the majority of heads by this master, the portrait is also remarkable for its great simplicity of feeling. A grave precision of line and modelling gives nobility to the face and the wavy hair and long, slender fingers gain in loveliness because of the restrained emotion which pervades the composition.

There are but three depictions of women in the exhibition, a Pisanello, a Lorenzo di Credi and a fine example by a master of the Burgundian School. Each is a richly significant work, revealing different facets of XVth century psychology. The Pisanello "Isotta degli Atti" has a strange fascination. The cameo-like precision of the medalist in cutting the profile in clear but capricious outline against the dark ground is here enriched with the Oriental opulence which the Venetians loved so deeply. The severity of the profile is heightened by the heavy coils of the jeweled turban, drawing still higher from the forehead the heavy mass of hair, bound in a golden net. The gown is of an amazing richness and its clear sapphire blue, garlanded



"PORTRAIT OF A YOUTH"

By GIOVANNI BELLINI

IN KNOEDLER SHOW

and brocaded in dull gold, seems to crystallize the phantasies of the weavers and jewelers who patiently plied their trades in Florence, Lucca and Venice.

Lorenzo di Credi, on the other hand, seeks the essence of tender feminine beauty in his "Portrait of Ginevra Benci." The gown is very simple—scarcely more than a foil for the beauty of the crossed hands—and under the thin, grayish veil the face preserves a purity and serenity that is reminiscent of the Madonnas of a more religious age. To the left, the landscape vista accentuates by the slender verticals of the pine trees the pure circular rhythms which play over the entire figure.

That Burgundy could, on occasion, hold her own with the genius of Italy is revealed by the "Portrait of a Noble Lady," reproduced on Page 3 of this issue of *THE ART NEWS*. There is an almost breath-taking loveliness in the tone and texture of the blue veil which not only dictates the silhouette but gives through its transparency a special quality to the skin. In contrast with the ascetic forms of the Flemish masters, sharp line and sensuous modulation of tone and form play against each other in brilliant counterpoint in this portrait. Thus the points of the veil and the ellipse of the jeweled head-dress link together in splendid unity the sensuous and the ascetic elements of the composition.

The most generally loved and familiar of the four Flemish portraits in the exhibition is Petrus Christus' "Portrait of Denys le Chartreux," with the white of the gown glowing like old ivory against the red of the background. As always, the miniature-like beauty of the face with its blending of calm spirituality and keen intellect has a haunting quality. Every brush stroke and surface reveals the artist's passion for perfection and even the tiny insect that wanders across the frame, just above the signature, enjoys his full quota of intense observation.

In contrast, the Maître de Moulins in his "Portrait of a Man Praying" had

to reveal an underlying spirituality that is not present in the body itself. The face of the worshipper is heavy with fat and there is only the earnestness of the eyes and mouth, lifting themselves out of the yellowish shadows, to reveal the sincerity of the man's devotions. Even the hands, marvelously painted against the full, black gown are pudgy, but the artist communicates the intensity of their pressure.

Both Memling and Massys have painted man holding a pink. The latter artist, with his profound sympathy for the homely realities of his native land, has chosen a man of relatively humble background. He has concentrated all his intensity of feeling upon the face and unveiled upon its rugged plainness of feature flashes of those inner flames of agony and mystic ecstasy that interwove themselves in the life pattern of rich and materialistic Flanders. The wonderful painting of the face seems almost consciously framed in the simple curves of hat and hair, and its angularities are repeated in the sharply broken lines that run from the shoulder over the uplifted hand.

The man in the Memling portrait has known little of hardship and the carnation becomes in his hand an aristocratic symbol. The color, too, all velvety black enshrinining the shell-like delicacy of the flesh, has the hushed richness and reserve of a sheltered world. But as in some of the Italian portraits, the thin face is marked by the introspection of a self-conscious era, quiescent and waiting with patience for the things that are to come. And although so different in essential psychology from the Massys, the portrait is equally marked by that patient Flemish search for perfection, which brought so many artists to greater things than the verisimilitude they sought.

By Fouquet is the portrait of Jean, Bâtard d'Orléans, who was the companion-in-arms of Joan of Arc. As in so many of the Italian paintings in

(Continued on page 10)

▼
"PORTRAIT OF
A YOUNG MAN"

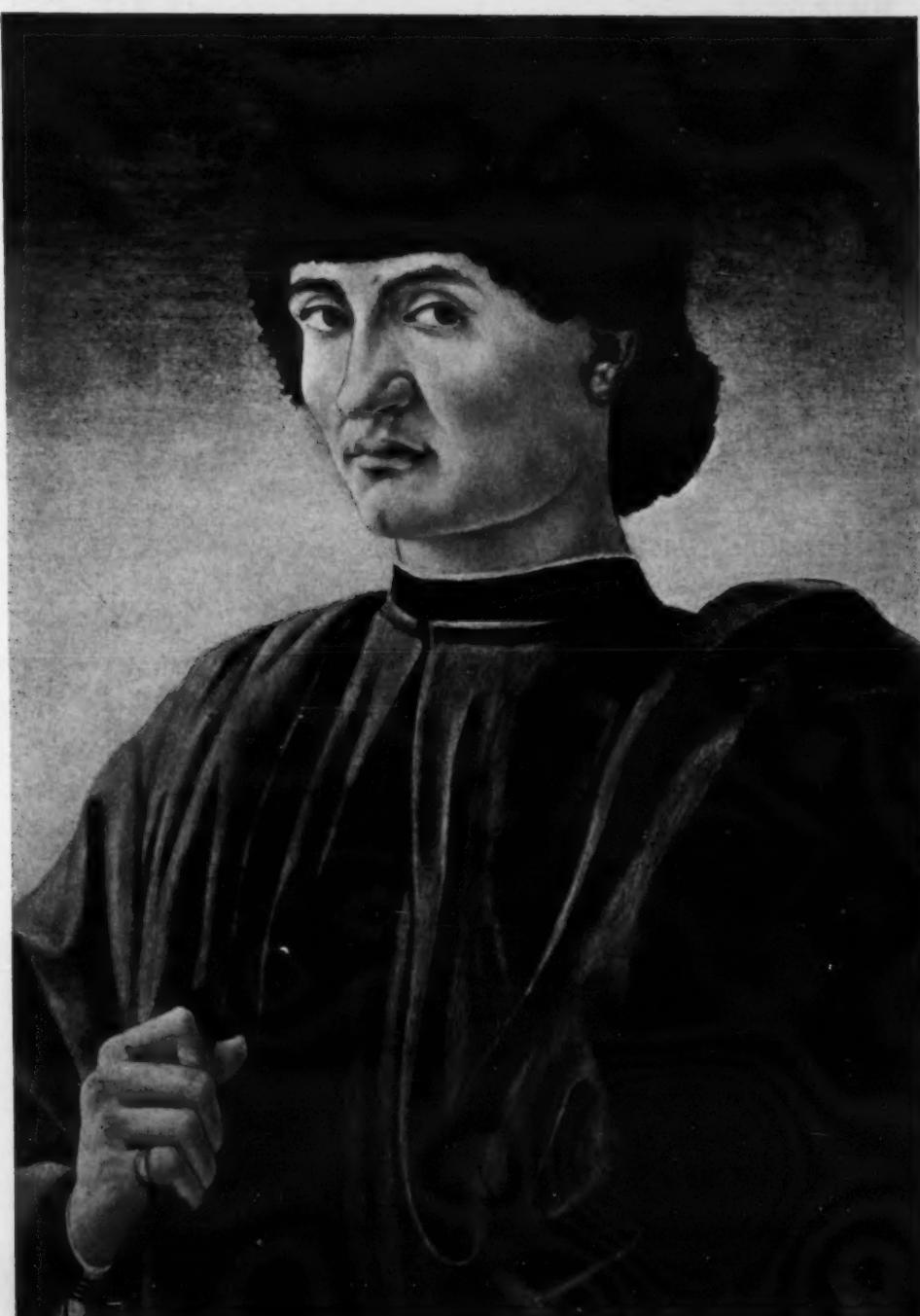
By SANDRO
BOTTICELLI

▲



"DENYS LE CHARTREUX"

By PETRUS CHRISTUS



"PORTRAIT OF A YOUNG MAN"

By ANDREA DEL CASTAGNO



"PORTRAIT OF A MAN"

By CARLO CRIVELLI



"ISOTTA DEGLI ATTI"

By PISANELLO



"MATTEO SASSETTIANO"

By BASTIANO MAINARDI



"BARTOLOMMEO COLLEONI"

By GIOVANNI BELLINI



"PORTRAIT OF A MAN PRAYING"

By MAITRE DE MOULINS



"MAN WITH A PINK"

By QUENTIN MASSYS



"PORTRAIT OF A GENTLEMAN"

By GIOVANNI BELLINI



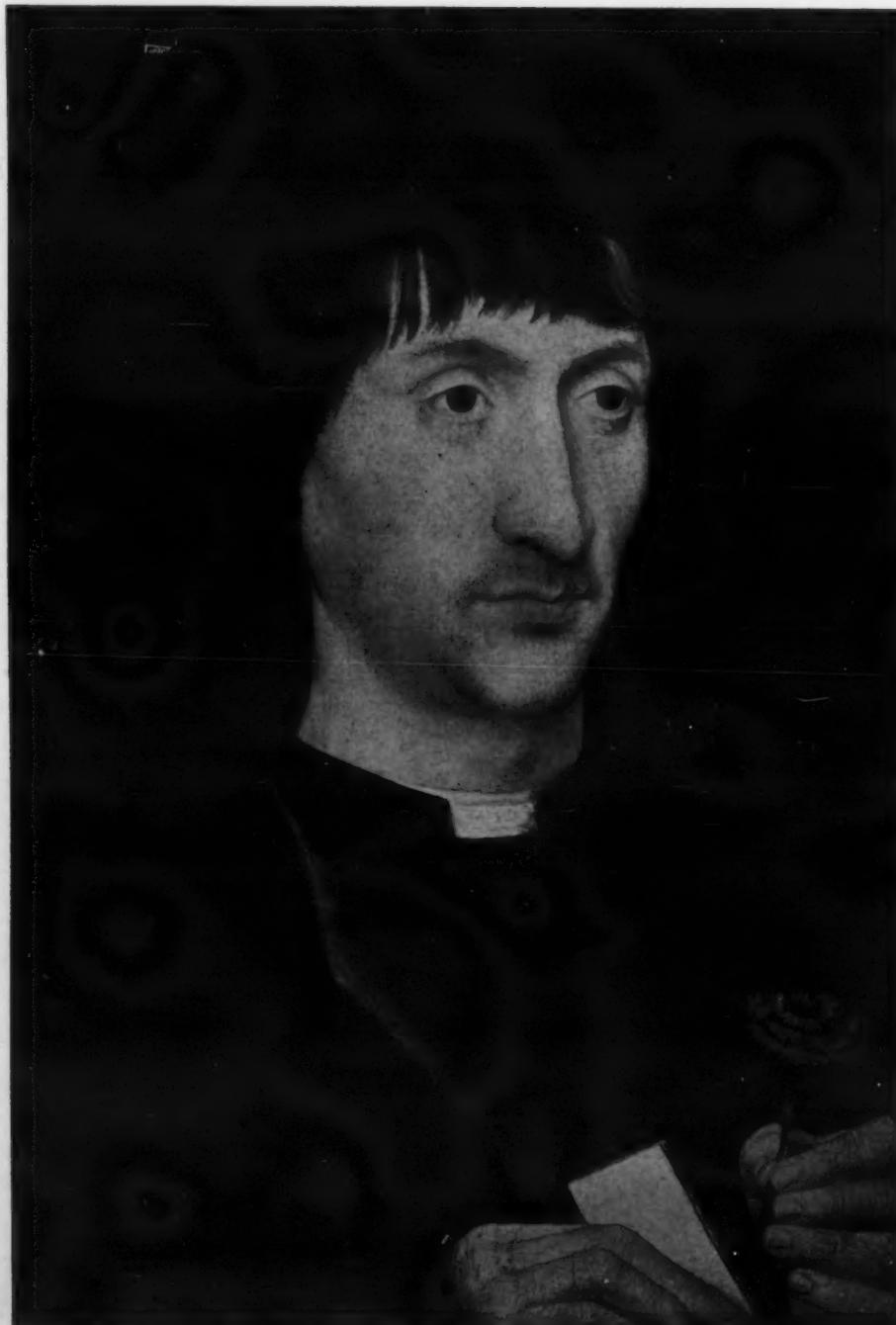
"PORTRAIT OF AN ARCHITECT"

By JOHANNES BURGKMAIR



"JEAN, BATARD D'ORLEANS"

By JEAN FOUCET



"THE MAN WITH THE PINK"

By HANS MEMLING

Complete List of Portraits in the Knoedler Exhibition

GOVANNI BELLINI, "Portrait of a Gentleman," *Loaned by the J. Horace Harding Estate.*

GOVANNI BELLINI, "Portrait of a Youth," *Loaned by Jules S. Bache.*

GOVANNI BELLINI, "Portrait of Bartolomeo Colleoni," *Loaned by Lord Duveen of Milbank.*

SANDRO BOTTICELLI, "Portrait of a Young Man," *Loaned by Clarence H. Mackay.*

JOHANNES BURGKMAIR, "Portrait of an Architect," *Loaned by Ernst Rosenfeld.*

ANDREA DEL CASTAGNO, "Portrait of a Young Man," *from the J. Pierpont Morgan Collection.*

PETRUS CHRISTUS, "Portrait of Denys le Chartreux," *Loaned by Jules S. Bache.*

LORENZO DI CREDI, "Portrait of Ginevra di Benci," *Loaned anonymously.*

CARLO CRIVELLI, "Portrait of a Man," *Loaned by Clarence H. Mackay.*

JEAN FOUCET, "Portrait of Jean, Batard d'Orléans, Comte de Dunois et de Langueville, Grand Connétable de France, Companion-in-Arms of Joan of Arc," *Loaned by William Goldman.*

BASTIANO MAINARDI, "Portrait of Matteo Sassetiano," *Loaned by Edwin D. Levinson.*

MAITRE DE MOULINS, "Portrait of a Man Praying," *Loaned by Ernst Rosenfeld.*

QUENTIN MASSYS, "Man with a Pink," *Loaned by the Art Institute of Chicago.*

MASTER OF THE BURGUNDIAN SCHOOL, "Portrait of a Noble Lady, Presumed to be Michelle de France," *Loaned by Ernst Rosenfeld.*

HANS MEMLING, "The Man with the Pink," *From the J. Pierpont Morgan Collection.*

PISANELLO, "Portrait of Isotta degli Atti. Wife of Sigismondo Malatesta da Rimini," *Loaned by Clarence H. Mackay.*

JACOPO DEL SELLAJO, "Portrait of a Young Man," *Loaned by Edwin D. Levinson.*

ALVISE VIVARINI, "Portrait of a Man," *Loaned by Mrs. Watson B. Dickerman.*

Leading Collectors Lend to XVth Century Show

(Continued from page 7)

the exhibition all values in the portraits are deliberately subdued to emphasize essentials of character. The sitter had certainly become too old for the ardors of battle when this portrait was painted, but the eyes in their recessed sockets still burn with courage and determination. Age does cruel things to the mouth and chin and these are set down with unswerving truth. The very simple garb gives little hint of rank or aristocracy. Fouquet interprets instead the essential nobility of the man.

The Burgkmair portrait, which was

shown at the Nuremberg exhibition celebrating the 400th anniversary of the artist's birth, is deeply German both in type and feeling. In contrast with the many complex personalities in the display this handsome young architect seems secure as to his place in the world. There is a forthrightness about the entire composition and a serenity of line and mass that not only reflect the sitter's own personality, but give great decorative appeal to the portrait.

Crivelli's "Portrait of a Man" stresses more than any other painting in the exhibition the drama of background

and the richness of fabrics. The material splendors of the Renaissance are reflected in the pattern of the robe, boldly opposing its great curved ogives to the vigorous geometry of the rug. And the face itself, profiled against turquoise blue, gazes out upon the landscape with an aristocratic aloofness that is echoed in the lassitude of the jeweled hand. A vista of landscape also appears in the Sellaio, in which the treatment of the young man's head shows that on this occasion, the influence of Botticelli, rather than that of Castagno, was paramount in the artist's work.



"GINEVRA DI BENCI"

By LORENZO DI CREDI

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The remarkable Lowndes collection is an impressive testimonial to thirty-five years and more of collecting in the field of American crafts on the part of Mrs. Stanley H. Lowndes and the late Mr. Lowndes, of Northport, Long Island, N. Y. The collection, now to be sold by order of Mrs. Lowndes, is the most extensive private collection of American antiques dispersed at these galleries in many years; it will occupy six sessions of sale, numbering about thirteen hundred catalogue lots.

Collectors will find the furniture representative of cabinetmaking as it developed in the eighteenth century in several localities: in New England, particularly Rhode Island, in New York, and in Philadelphia. Most notable are a number of important items in the high tradition of foremost cabinetmakers: such as a Philadelphia Chippendale card table which gives considerable evidence of Savery's workmanship; a Sheraton "curved arm" sofa and a four-post tester bedstead highly characteristic of Duncan Phyfe's work; a pair of richly carved lyre-pedestal card tables very probably by Phyfe or Allison; and a claw and ball foot card table

with the carving on the knees exhibiting qualities generally ascribed to Goddard.

The large number of fine mirrors is a distinguishing feature of the collection. Outstanding in this group are the Hepplewhite and other Georgian examples elaborately carved and parcel-gilded, with scrolled pediments centring finely carved pheasants, spread eagles, and urns of fruit or flowers. Highboys and lowboys, some shell-carved, sewing and card tables, chairs, clocks, secretaries, bureaus, and desks are present in unusual number and variety.

The extraordinary range of fine porcelains and pottery includes: early blue Staffordshire with American views and historical subjects; transfer-printed Liverpool pitchers; Staffordshire, Bristol, Leeds, and Sunderland lustreware; Oriental Lowestoft; and Bennington ware. The textiles feature early American and English embroidered samplers; historical chintzes and coverlets; wool and silk embroidery and painted velvet pictures. Glassware, pewter and brass, silver and Sheffield plate complete the collection.

Exhibition Daily from 9 to 6 and Sunday 2 to 5 Commencing Friday, April 26

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ST. LOUIS BUYS LATE XVTH CENTURY PAINTING

Panel by Netherlandish Master
Depicting "The Entombment"
Bought by City Art Museum
From Arnold Seligmann

ST. LOUIS.—The City Art Museum of St. Louis has announced the recent purchase of a late XVth century Dutch School painting of "The Entombment" by "The Master of the Virgo inter Virgines." The panel was secured from the Arnold Seligmann Galleries. The subject is closely related to three other known works by the same hand illustrating moments on the sad journey between Calvary and the Sepulchre. The majority of these depict an instant when the melancholy cortège comes to a stop. The bearers of Christ's body wearied by this burden have allowed it to rest partly on the ground while the tears of the mourners burst forth anew. In this panel, however, the slow progress is continued. At the right of the panel the emaciated Corpse is borne ahead by Nicodemus, Joseph of Arimathea and the Magdalene. The descent from Golgotha has been made and the procession is crossing a small stream in the valley. From this rocky desert an ascent is in prospect to a green hillside on the right where two brightly-clad personages are seen rolling away the big stone which is to seal the entrance to the tomb. The observer's attention is directed toward the figure of the Virgin by the concentrated regard of St. John and the Holy Woman, one of whom is partially concealed by a hillock in the foreground. The Virgin, supported by St. John, falters slowly along the way with head bowed and hands joined in prayer. Above, to the left of the panel, the rocky path to Calvary is marked by three figures partly concealed in the sunken way. Beyond and above is the barren hill on which stand the three crosses, two of them still occupied by the bodies of the thieves. Between Golgotha and the hill of the Sepulchre a path beside a stream runs back into the distance where rise the spires and turrets of a medieval hill town probably intended to represent Jerusalem. Again half concealed around a bend in the path two figures are seen approaching in earnest conversation.

Thus in this painting is shown the whole setting of the story of the deposition and burial of Christ. A mellow light with little indication of shadow floods the picture as though to indicate a time immediately after sunset in accordance with the Biblical record. An air of peace and tranquility pervades the landscape and intensifies the pathetic gestures and attitudes of the participants in this last scene of the Divine Tragedy. The slow labored movement of the procession is suggested with great skill and feeling. The quiet mood of the painting comes as an implied dramatic contrast to the tumult of the Crucifixion scene itself; the only sound indicated is that of the shuffling footsteps of the mourners. The same hush seems to hover over the scene as is used by Shakespeare to intensify the last moments of "Hamlet"—"the rest is silence." In this interpretation the artist has departed from the mood of his paintings of the "Lamentation" where he has indicated the cries and tears of the bereaved followers and created part of his effect by the use of implied sound rather than by the drama of motion and silence.

In composition the panel is probably among the most interesting of the Virgo Master's works. As in "The Lamentation for Christ" in the Walker Art Gallery in Liverpool, the artist has used the forms of the landscape not only to create an appropriate setting and evoke a sympathetic mood but to



"THE ENTOMBMENT"

By "THE MASTER OF THE VIRGO INTER VIRGINES"

This painting has been purchased recently by the City Art Museum of St. Louis from the Arnold Seligmann Galleries.

play a vital part in what may be called the plastic organization of the design itself. The enchantment of dramatic values which the Master obtains by his characteristic arrangement of figures in opposing or separate groups, unrelated save by a psychological connection, might easily result in an unfortunate splitting-up of the composition. In both these paintings this danger has been successfully avoided by arbitrarily arranging the landscape into areas of contrasting value so that the silhouettes thus formed not only reinforce and reecho those of the figure groups but connect them in a closely knit pattern of rhythmic lines. The eye is unconsciously held and entertained by this linear web which unites the details of the composition and reinforces the action of the figures themselves. The artist's concern with this rhythmic connection is easily noted by his emphasis of the mound-like form in the immediate foreground which is unimportant in itself but absolutely necessary to lead the eye into the S-like curves on which the composition depends.

The refinement evident in the painting itself is characteristic also of the distinctive type of the personages represented. The bodies seem small in relation to the heads almost to the point of deformation. Both hands and feet are small in relation to the heads. The

high foreheads, heavily lidded rather sunken eyes, and small pointed chins indicate a somewhat neurotic type lacking in physical vitality and much less of the earth than the peasant-like figures usual in the work of the Virgo Master's contemporaries.

The costumes which are rendered with the greatest nicety have been utilized to provide rich and sombre notes of color against the subdued tans and greens of the landscape. The prevalence of warm notes, rich brown and deep rose red, and the use of the low

neutral tones counting practically as black accents are characteristics of this artist's very distinctive color sense. Yet in spite of the wide range of values the result is harmonious, the tonal contrasts giving a vitality and variation of effect without disrupting the unity of the surface.

The panel has come down to us in a fine state of preservation. The surface has an enamel-like smoothness giving full play to the rich tones of the costumes and affording that jewel-like glow which is the peculiar property of

this technique. The problem of just how the pigment was applied, whether with oil or varnish or a mixture of these with tempera, is still unsolved and a matter of expert discussion. As is usual in this epoch, a large part of the soft luminosity of the painting is no doubt due to the smooth hard coat of plaster with which the wood panel was covered before the pigment was applied. That the surface has withstood the vicissitudes of over four hundred years is a clear proof of the perfection of craftsmanship which went into its making.

In spite of all that can be said, the inner quality of such a painting as this continues to elude final analysis. Charm is the only word that conveys a sense of the peculiar power of the work and this can come only from the personality of the artist himself. Certain technical considerations, the rhythmic arrangement of the composition and its fine color all undoubtedly play their part. The element of medieval naivete, a child-like simplicity and directness of attack and a certain playfulness also share in the total effect. Yet at the bottom it is probably the artist's sincere feeling for the pathos of humanity which is the really vitalizing element. It is this sympathy that in other forms lies at the root of Breughel's lasting appeal and which later was given universal significance by Rembrandt.—M. R. R.

RECENT ART BOOKS

FEMALE FORM

By Ben Pinchot and
George B. Bridgman
Bridgman Publishers
Price, \$2.50

This is an attempt to make a book of photographic nudes more than merely "art studies." The student who wishes to practice anatomy without the aid of the living model will find the reproductions of these photographs and Mr. Bridgman's analytical sketches helpful. Except for a brief introduction, the book contains no text. Each full page photograph is faced by a page of sketches. A single model was used for all the poses so that the effect of a living model is achieved by the various postures. The photographs are reproduced by an offset process and they are not as sharp as they might have been had they been printed by letterpress. A comparison of the letterpress reproduction of one on the jacket of the book, with the same photograph inside in offset makes us wish the entire book had been printed from halftone plates. Nevertheless, the volume is one that the student can work from rather than forget after he has fanned through the pages.—J. G.

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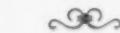
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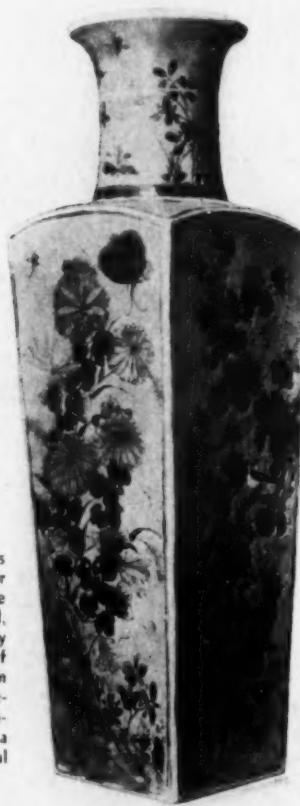
Indicative of the close relations between China and Europe in the time of the great Emperor Ch'ien Lung is this charming lantern, one of a pair in the collection of Parish-Watson & Company, probably made for the foreign market. The charming troubadour, painted in the favorite famille rose colors of the period, points to the artistic influence of Jesuit missionaries.



Characteristic of the virtuosity of the Ch'ien Lung ceramists is this vase from the Farmer Galleries which has the appearance of an early bronze vessel. The tireless ingenuity of these artists led them to achieve successfully every known glaze effect, as well as to reproduce in porcelain practically every known material, including jade and glass in addition to bronze. The shade is fashioned from an XVIIIth century Chinese tapestry in low tones of gold color.



A rare example of the peachbloom porcelain so much prized by Western collectors, this amphora with double-ring neck comes from the Ralph M. Chait Galleries. In form the piece resembles the famous peachbloom in the Walters collection, formerly the property of Mrs. Mary J. Morgan. The underfoot is glazed white and bears the imperial six-character mark of K'ang Hsi finely pencilled in underglaze cobalt blue.



The sumptuous ornament of this vase, consisting of flowers of the four seasons, brilliantly enameled in famille verte colors on a soft yellow ground, reflects the love of gayety and luxury in the reign of K'ang Hsi. This piece of truly architectural proportions from the Parish-Watson collection is remarkable for the jewel-like incrustations of the glazes, combined with a fine sense of growth in the floral decoration.

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An air of graceful solidity marks this George II hot milk jug as a piece fashioned for long usefulness. The sharply curved lip proclaims a readiness to pour, while the broadly scrolled handle invites immediate action. The fine chiseling of the small crest furnishes subtle relief to the smooth gleaming surface of the silver and suggests an aristocratic origin for this jug, now on view at the Wyler Galleries. Whigham and Williams, working in London in 1742, were the makers of this important adjunct of the English coffee service.



A classical urn obviously suggested the form of this cup and cover, made by the famous craftsman, Anthony Nelme, in 1708 and now on view at Howard & Co. The large crest engraved upon the finely wrought metal constitutes a far more effective decoration for such a piece than would either rich chasings or repoussé. The acorn-shaped finial and the gracefully scrolled handles, together with the raised band which emphasizes the well-balanced proportions of the body, are details which contribute greatly to the beauty of the piece.



Characteristically English in its sturdy simplicity of form is this finely proportioned tankard from Howard & Co., made by John Chadwick in 1700. The large scrolled handle with its acanthus thumb-piece was obviously designed to be gripped by a hearty ale-loving squire. The almost complete lack of ornament in such pieces as this is a definite challenge to the maker who must rely upon perfect working of the metal and essential integrity of form, rather than upon technical virtuosities of engraving and chiseling. Beneath the plain flat cover, the four hall marks may be plainly seen.



The pair of famous Kipling Coates cups, of which we illustrate one in these pages, may now be seen at the galleries of James Robinson. Formerly included in the Bethell Collection, these rare specimens are well-known to connoisseurs of silver. In this piece, as in other fine contemporary examples, form rather than an elaboration of ornamental detail constitutes the chief claim to beauty. The fanciful turn of the handle, the generously shaped spout and the simple finial top attest the skill of its maker, James Chadwick, working in London, in 1703.



Dating from the luxurious era of Charles II, this beautifully fluted candlestick (one of a pair) which may be seen at Crichton & Co., is a distinguished specimen illustrated in Jackson's well-known work. The piece bears the 1681 date mark and the initials of the maker, "T. A." In contrast with later specimens, the square base with its friezes of sharply wrought leaf decoration is very broad and gives the piece, despite its essential aristocracy of form, a strong impression of solidity and firmness.

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New York Auction Calendar

American-Anderson Galleries
90 East 57th Street

April 24—Fine furniture, paintings and decorations, property of Herbert H. Sonn, New York, and from the collection of the late George W. Riggs, Washington, D. C. Now on exhibition.

April 24, 25—First editions, autograph letters and manuscripts, association books and other items, property of the Authors Club, New York and other owners. Now on exhibition.

April 25—Valuable paintings, property of the estate of the late Nathaniel Thayer, together with paintings collected by the late Mrs. George L. Lewis and from other distinguished sources, including the collection of Quincy Adams Shaw. Now on exhibition.

April 26—Fine etchings and lithographs with other prints and original drawings, property of Douglas Hartshorne, Charles B. Eddy, Harry C. Scofield, John H. Muliken and Mrs. J. E. Mastbaum and from the collection of the late Mrs. Annie N. Wesson, with additions from other sources. Now on exhibition.

Hirschman Galleries
2 West 56th Street

April 25—Lonsdale collection of pewter of the XVIIth and XIXth centuries. On exhibition April 21.

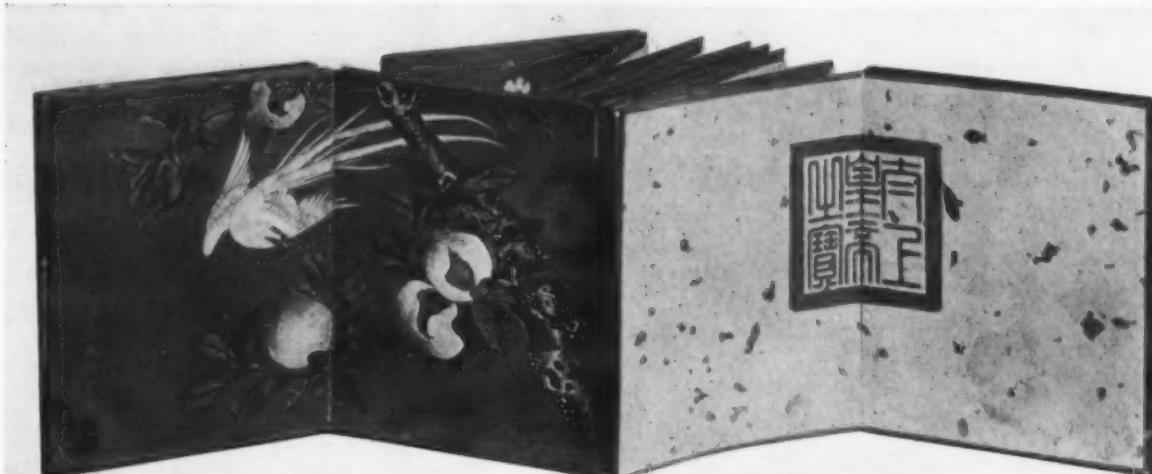
Pinza Art Galleries
9 East 59th Street

April 23-26—Home furnishings and decorations from the estate of John R. Wanamaker, Jr., to be sold by order of the executrix. On exhibition, April 21.

Rains Galleries
12 East 49th Street

April 26—American and European paintings, the collection of Charles A. Walker, of Brookline, Mass., sold by order of M. Leon Walker. Now on exhibition.

Painting from Chen Collection Goes to Governor Green



ALBUM PAINTING OF FLOWERS AND BIRDS

By CHIANG TING HSI

This album, which was commissioned by the Emperor K'ang Hsi and was owned for a time by the Emperor Ch'ien Lung, has recently been acquired by Governor Theodore Francis Green of Rhode Island from Dr. Chao Ming Chen of Baltimore.

PROVIDENCE.—An album painting of flowers and birds, formerly owned by the Emperor Ch'ien Lung, has recently been acquired by Governor Theodore Francis Green of Rhode Island from the collection of Dr. Chao Ming Chen of Baltimore. The painting was executed by the artist, Chiang

Ting Hsi, 1669-1732. It measures 5 1/4 by 110 1/2 inches and consists of twenty-four pages which may be briefly described as twelve panels. Each panel depicts flowers and birds on a background of blue silk.

According to Chinese records, Chiang Ting Hsi received his second de-

gree, Chu Jen, and his third, Ching Shih, during the K'ang Hsi period, and was promoted by the Emperor, K'ang Hsi, to the position of cabinet member of Wen Hua Palace. His official record was excellent. He was a great poet as well as a great artist. He was ordered to make this painting for the Emperor

K'ang Hsi and therefore signed it, "Respectfully drawn by your minister, Chiang Ting Hsi." The signature is in gold leaf powder ink, and the two attached seals are in red ink. The upper seal consists of one Chinese character, Cheng, meaning "Minister"; the second of two characters, Ting Hsi.

At the beginning of the album are two Imperial seals. The first consists of six Chinese characters in seal style, which mean "The Imperial Seal of the retired Emperor," used by Ch'ien Lung after he retired from the throne at the end of a sixty-year reign. There are four characters in the second seal, meaning "The mountain resort for summer vacation," which indicates that the painting was formerly stored in the Jehol Palace.

ARTISTS' SOCIETY ELECTS OFFICERS

At the annual meeting of the American Society of Painters, Sculptors and Gravers, held on April 3, the following new officers were elected: Bernard Karfiol, president; Robert Laurent, vice-president; Ernest Fiene, secretary, and Abram Poole, treasurer. Members of the council who were chosen, are: George Biddle, Arnold Blanch, Stuart Davis, Harry Gottlieb and Reginald Marsh.

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Display of Posters Appears as a Part Of Long Tradition

By MARCEL ZAHAR

PARIS.—The application of the Fine Arts to the uses of advertisement developed rather belatedly in France, but its recent progress has been as rapid as remarkable. Artists of considerable talent have not disdained to put it at the service of publicity, and several Salons now contain a Poster Section. The Galerie Bagatelle, in recognition of this tendency of contemporary art, has led the way by giving an exhibition of sign-painting, entitled "L'Enseigne." Such has been the success of the venture that the organizers have decided to enlarge its scope and to hold annual Salons d'Art Publicitaire.

The exhibition contains an ancient and a modern section. Nothing, of course, is new under the Eastern sun, and the tradesfolk of remote antiquity were well aware of the utility of shop-signs. Egyptians and Assyrians, Jews and Greeks employed them. The fir cone, sheaves of corn and sprigs of ivy were amongst the symbols of ancient Roman commerce. Signboards of painted wood and metal panels were slung above shop-fronts in the narrow streets of medieval Paris. In the XVIIth and XVIIIth centuries artists of merit (for in France the art of sign-painting was not restricted, as in some other countries to itinerant "limners") were given commissions to paint *appels* above their *boutiques*. Amongst these artists were Saint-Aubin, Moreau le Jeune, Portail, Cochin and the Chevalier d'Espinasse.

In Holland, too, no less an artist than Franz Hals was responsible for the inn-sign of an Amsterdam beer-house; he depicted Admiral Van Tromp's favorite steersman smoking his pipe. Jean Leprun painted a sword furbisher for a shop sign, and other artists who did not scorn this branch of mercenary art were Claude Gillot and even Watteau, who painted the famous "Enseigne de Gersaint." Gersaint, a personal friend of the artist, kept a picture gallery on the ancient Pont Notre-Dame. On this masterpiece of the sign-painter's art we discover some *grands seigneurs* and their ladies in the act of viewing canvases, while, in a corner of the picture, shop assistants in their shirt-sleeves are busy packing up the pictures sold. Gersaint's address, moreover, was designed by none other than François Boucher. At a later date Joseph Vernet limned the inn-sign of the "Petit Dunkerque," and Carle Vernet that of the "Boeuf à la Mode," while Géricault, we are told, with the collaboration of Isabey, painted "Le Cheval Blanc" for the White Horse Inn at Montmorency. We can still admire the "Gourmand" in which Boilly, in 1822, portrayed the famous epicure, Grimod de la Reynière at Corcellet's Stores in the Avenue de l'Opéra.

Thus it is obvious that contemporary publicity artists need feel no compunction if they follow in the steps of such illustrious predecessors. Moreover, not a few of our modern "commercial" artists are men of genuine talent and inspiration, who pursue their *métier* with an enthusiasm which, if tintured with a sense of humor, is none the less sincere. In this exhibition we are shown publicity work executed in a wide range of materials, including pottery, wrought iron, zinc, corrugated iron, tinsel, neon tubes and other lighting appliances, as well as paintings. Here fine art comes to terms with science and the claims of commerce. Electricians and mechanics, caricaturists and fashion artists have collaborated for the greater gaiety of the Parisian boulevards and the profit of our *commerçants*. Indeed, new horizons have been opened up for art.



"STILL LIFE WITH PEARS"
By MICHELE SARD

On view in the current exhibition at the Passéot Gallery.

LONDON NOTES By Louise Gordon-Stables

The Ryder Gallery has done a service by reviving interest in Fuseli, the Royal Academician whose death took place just about a century ago. Curiously suggestive at times of Blake, this strange, contradictory genius produced work of dramatic force, yet with an element of the unbalanced and abnormal in it. With a sweeping line and in hues which owe some of their quality to his defective eyesight, he drew the famous actors and actresses of his day in the most fearsome moments of their plays, with an intensity that is almost frightening, or took the protagonists of the Greek tragedies and set them on canvas with souls bared in agony. The nature of his themes has possibly had much to do with the neglect into which he has fallen, and from which it is likely that he is to be retrieved. Among those who have loaned specimens from their collections are such well-known connoisseurs as Dr. Paul Ganz, Edward Marsh and Sir Alec Martin.

* * *

There is a placidity about the twenty pictures by Sir William Rothenstein at the Agnew Galleries in Old Bond Street, which is seldom to be met with nowadays. It is the placidity which comes from a man who is very sure how things should be done, and has spent much of his time in teaching others how to do them. He is placid, too, because he is not much concerned about the disturbing notions that so many of his contemporaries harbor, a feature which is at once the professor's strength and his weakness. The actual technique of his work is unassailable, the color is admirably laid on, the drawing is delicate and the composition well balanced. But withal, his figures hardly live; somehow there is a need for galvanizing them into activity. Perhaps it is not his aim to introduce any element so disturbing. Certainly one leaves the little exhibition soothed with the feeling that here, at least, is little storm and stress.

Carré Presents A Fine Exhibition Of Primitive Art

(Continued from page 3)

purely personal taste, the sculpture in wood has the greater appeal, as a more immediate expression of the art impulse.

African art, as the catalog perfectly expresses it, is "static, concentric sculpture possessing inner power and exterior calm. No agitation, but repose. But this anatomical dissection does not reveal the appeal of African art, which is made up of charm and serenity; the charm of the smile of the Rheimis angel, the serenity of the princesses of the Royal Porch at Chartres." In contrast, "Oceanic art is dynamic, eccentric, decorative." In the latter group is one of the most powerful figures in the exhibition—the seated ancestral figure (No. 72) from New Guinea. Resembling closely the early Gothic, it flames with an intensity that is inseparable from the heights of religious fervor. Sharing the same force is the double figure, Tami (No. 70), and the polychrome ornament (No. 64) which has the power of an early representation of Christ. Characteristic of the beautiful designs from this region are those on the tortoise shell armlet reminiscent of American Indian workmanship, while from the Admiralty Islands come two wooden bowls which will appeal to all for the beauty of their form and finish.

Completing the picture of primitive arts is a group of pieces from Central America, among which the Mayan jade mask, Olmec, is outstanding. Similar to the one in the Volkerkunde Museum, Berlin, it has a remarkable character and force.

On the general development of art in Africa, the catalog makes some pregnant comments which it is of some interest to quote: "There are as many centers of art as there are regions of culture, and in each of these regions art has developed according to the rules of the well-known cycle: primitive, archaic, classic, baroque, abstract. Now, one surely knows that art first manifests itself in realism. No artists have been greater realists than those of the Paleolithic time, Mousterian period. After the archaic strength comes the classic perfection, the ideal balance. Soon this is destroyed by the eccentricity of the baroque, followed by a reaction of stylization, ending in abstraction which finds again the value of inner meaning without naturalistic shapes. For baroque ends as body without soul, and abstract art begins as soul without body. As a consequence, the most ancient works of African art are works of the realistic or classic type. These are masterpieces, even when judged by the universally recognized standard of European aesthetic."

The question of dating also elicits some important statements. "It is an erroneous belief," the catalog states, "that the statues are no more than 125 years old because the climate and the termites have destroyed the oldest. On the contrary, the old figures, portraits of the kings of BaKuba (Belgian Congo) are dated from the year 1600 A. D. The masks and wooden statues, hard as bronze, were covered with a coat of dye which protected them against decay. They were preserved with the greatest care because of their religious importance."

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**Christie's to Sell
Bles Collection
Of English Glass**

LONDON.—The first portion of the important collection of fine English glass formed by the late Joseph Bles, Esq., will be sold at Christie's on May 14 by order of the executors. Ranging in date from the middle of the XVIIth century to the early part of the XIXth the Bles Collection, which was on exhibition at the Victoria and Albert Museum for eleven years, constitutes a complete history of English glass during the period defined.

The catalog is particularly rich in pieces of historical importance, the engraved Jacobite glasses including a number of examples of special interest and rarity. In this group appear the famous *Revirescit Goblet*, and the *Auditor Ibo Glass*, used by Prince Charles Edward Stuart in 1745 when the ladies of Edinburgh held a banquet in his honor. From the historical aspect, supreme interest also attaches to the celebrated Royal Oak Goblet of 1663, illustrated in the issue. The curiously light weight glass bears in diamond point engraving the portraits of Charles II and Katharine of Braganza, in honor of whose marriage it was made at the Duke of Buckingham's Glasshouse at Greenwich. Other portrait glasses of



FOUR ENGLISH GLASSES IN THE BLES COLLECTION TO BE SOLD AT CHRISTIE'S MAY 14
Reading from left to right, the first and third specimens are portrait glasses, circa 1750, one depicting the Duke of Cumberland, the other the Young Pretender, while between them stands a unique drinking glass engraved on the occasion of the death of Dean Swift in 1745. At the extreme right is the Royal Oak Goblet, 1663, a "Jacon de Venise" glass made in honor of the marriage of Charles II and Katharine of Braganza.

interest, which we reproduce, are the wine glass, circa 1750, depicting the Young Pretender engraved full-face on the bucket bowl, and a Cumberland glass of the same date engraved with a portrait of the Duke of Cumberland. In point of scarcity of type, the en-

graved Williamite glass follows hard on the heels of the Jacobite offering several specimens of note. Among the commemorative pieces illustrating contemporary events are numerous diverse examples, of which we reproduce here the unique drinking glass engraved on

the occasion of the death of Dean Swift in 1745.

In addition to such items of outstanding character and importance there is an admirable array of examples illustrating every known type of bowl, stem and foot, of cutting, molding, fluting, of

air twists, opaque twists, colored twists, of tears, coils and knobs, in such combinations and variations as to render the collection extremely comprehensive.

**BROOKLYN OPENS
PERSIAN GALLERY**

The Brooklyn Museum has recently opened its new gallery of Persian Art with an exhibition of objects from the Museum's Oriental collection supplemented by loans from important sources. The display includes a group of XIIth century miniatures of the Abbasid School; pages from a manuscript in the Hagia Sophia Library, a treatise on automata by al Jarazi; a selection of Rakka pottery; a series of painted pottery vessels from Rayy; manuscripts, portraits and examples of calligraphy, dating from the XVIth and XVIIth century.

The originally ornate architectural style of this section of the Museum has been simplified to accord with a modern scheme of decoration and installation. Improved cases and lighting equipment are used. The color scheme is gray relieved with dark blue and black.

The display has been arranged by Laurance Roberts, assistant curator of Oriental Art, assisted by Miss Christine Krehbiel and Miss Helen Prangen. Lenders to the exhibition include the Metropolitan Museum of Art, Prince Mirza Mahmoud Khan Saghapi, H. K. Monif, Dikran G. Kelekian, H. Kevorkian, Kirkor Minassian, Parish-Watson & Co., and Edward M. M. Warburg.

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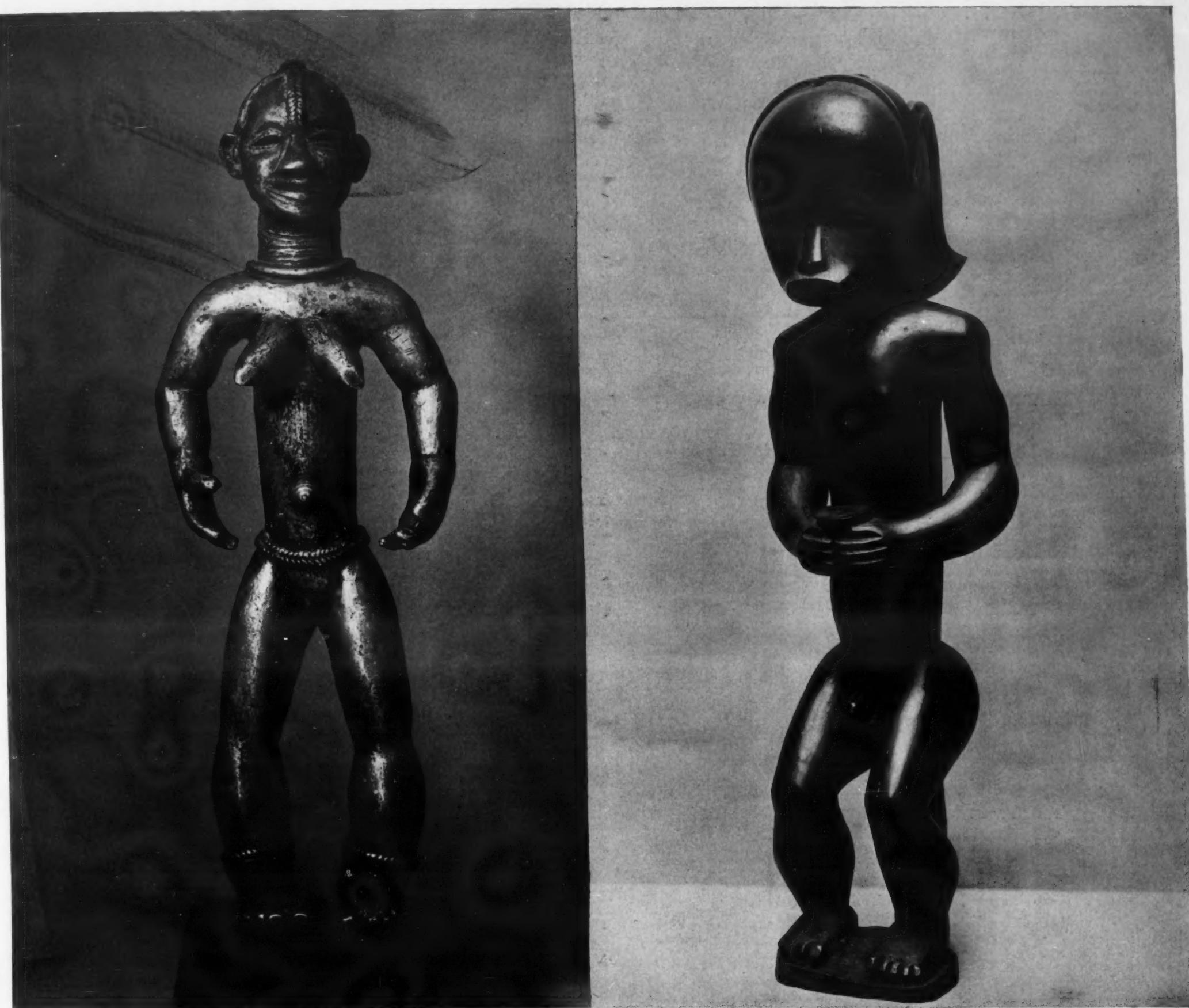
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RATTON EXHIBITION EXTENDED A WEEK AT MATISSE GALLERY



This very old Yacuba statuette, in solid bronze, was recently discovered at Teponui near the border of Liberia and the Ivory Gold Coast. It is the only figure subject of its size (12 inches) in existence.

Pahouin-Gabun Ancestral Figure. Height 20 inches.



Bronze Relief
Kingdom of Benin
British Nigeria
XVI Century
17 by 7 inches

**EXHIBITIONS IN
NEW YORK**
WILLARD NASH
Marie Harriman Gallery

A first one-man showing in New York of watercolors by Willard Nash is now current at the Marie Harriman Gallery. Most of these were done in the years from 1928-1931, and show the influence of the Western landscape. There is a certain tightness about the artist's expression and a lack of courage in his use of color for which it is difficult to account other than by some psychological factors of which one is ignorant. A still life of apples, from a private collection, is the most free in this respect, while one of pears is full of suggestion of an appealing delicacy. "Trees, Cerillos" has a quality that makes one look forward to a time when Mr. Nash will achieve greater freedom.—L. E.

HILLA REBAY
Wildenstein Galleries

With the aid of the paste pot and enchanting French papers, a lively imagination and a liberal dash of conscious humor, Hilla Rebay has created a large collection of pictures which now adorn four rooms of the Wildenstein Galleries. The Japanese print, the Persian miniature, Toulouse-Lautrec, Picasso and other individual artists, have all tendered their inspiration and the result is something gay and witty and full of sophisticated charm. Penetrating beyond the ingenuity with which the artist has converted scraps of paper into every conceivable form from facial expressions to ocean waves—and we admit the difficulty of ceasing to wonder at this skill—one notes an unerring color sense and sound draughtsmanship which lift these compositions out of the realm of the usual. There is, too, in most cases a clever commentary on character, expressed in the hands which are eloquent both in gesture and pose.

In the group of abstractions, the artist has resorted to dabs of paint and occasional pastel passages which add a note of subtlety to her pleasing arrangement of form and color, but for the most part, paper alone serves as her vehicle. Lace paper doilies make delightful versions of the familiar grass skirt, while ordinary self-stripe brown wrapping paper has hitherto unsuspected potentialities for revealing form. These works have the essential virtue of honesty and for their chic and smartness are well adapted to certain types of modern decor.

A small group of drawings of negroes displays keen observation and a psychological understanding of characteristic racial traits and types. J. R.

**HERCULES BRABAZON
NELL WARNER
AARON BERKMAN**
Ehrich-Newhouse Galleries

The current show of watercolors by Hercules Brabazon at the Ehrich-Newhouse Galleries comes as something of a surprise and disappointment to one who had greatly admired those displayed last season at the Ehrich galleries. In the series of examples depicting such varied scenes as the Italian


"VIEW OF NEW YORK"

Recently sold by the Downtown Gallery to the Museum of Fine Arts in Boston.

**Ecclesiastical Art
In Unusual Show
At Symons Gallery**

lakes, Algiers, Cairo, Venice and Monte Carlo, among others, there is not the clarity of color nor lyric feeling that one remembers in the previous showing. "Courtyard of Hotel at Damascus" and "Harleek" are among the best on view, by this artist of whom Sargent wrote, "Each sketch is a new delight of harmony, and the harmonies are innumerable and unexpected: taken from Nature or rather imposed by her."

A group of floral paintings by Nell Walker Warner are on view in the same galleries. Myriad varieties of flowers, carefully arranged in bowls, often placed against the background of a window, are depicted with an exactitude which makes one feel inclined to pluck a spring posy.

Recent paintings by Aaron Berkman, an artist whose work has been exhibited at several museums, are difficult to praise. In a group of varied subjects, taken from New York and Gloucester, a portrait of "Silvia" stands out for the qualities of directness that recommend it.—L. E.

**CARMAN SHOWS
HIS RECENT WORK**

A group of figure paintings and pencil drawings by Albert Carman, on exhibition at the Florence Cane School of Art until May 4, reveal a drastic change in the artist's work. Mr. Carman has exhibited extensively in New York and his work is known to gallery-goers, but in the past year under the influence of his study with Charlot, he has completely changed his manner of painting. The fifteen works in the current show are examples of his reaction to this new influence.

Behind the seats are hung a series of English tapestries with Biblical subjects. A collection of five were apparently woven by John Benon of Lambeth whose initials with the City of London arms are found on one specimen at Hartwell House, Bucks. "The Last Supper," "The Supper at Emmaus," "The Passover," "David and the Shew-bread" and "The Destruction of Sodom," are depicted in strong, deep colors.

While a great many of the pieces in

this exhibition have been drawn from famous collections such as that of Sir George Donaldson, the most important undoubtedly come from that of Sir Francis Cook, which was exhibited at the Kensington Museum in 1881. Among the ciboriums, a Portuguese specimen of the early XVIth century is especially fine. Also Portuguese but of earlier chronology is a silver censer, with fleurs de lys gallery. The entire surface is engraved with foliage and strapwork on a matted ground. Two processional crosses of the XIVth century are exceedingly important Italian relics. One of copper gilt, enameled with the figures of Christ, The Virgin, St. John and St. James on quatrefoil silver plaques, is bordered by beads of rock crystal. An Italian tabernacle dating from 1554 has a most interesting inscription relating to Buoncompagno Buoncompagni, brother of Pope Gregory XIII and Senator of Bologna who was created a Count Palatine by Paul III and who held various offices under Pope Pius V. The figure of Peace, statuettes of the Apostles, Evangelist and angels stand at the top, while the plinth is supported by winged sea horses. It is an example of great imagination and intricate craftsmanship. A Spanish monstrance, one of the most important of this type in the exhibition is fashioned as a building and is sur-

mounted by a "Pieta" group under a canopy. The stem and oval foot are chased with cherubs, festoons of flowers, shields and emblems.

Among other examples of ecclesiastical art outside of this great collection is an early XVth century reliquary of copper gilt and enamel. The corners are embellished with Gothic spires and the whole is surmounted by a crucifix. The entire body is enameled in black and white.

In addition to these examples of old church silver, there are three collections of coral, crystal and ivory. Sixteen pieces of coral formerly ornamenting a private chapel in Spain make excellent use of this colorful medium in objects of ritual. The delicacy of crystal is obvious in such rock cut pieces as the pair of sacramental ewers, alms dishes, chalices, monstrances and a Gothic crystal crucifix. Of the twenty-five pieces of ivory used primarily for the purpose of decoration, the large figure representing St. Miguel is the most important. Aside from its distinction as one of the largest specimens produced by European carvers in ivory, this early XVIIIth century Toledo figure is a charming expression of youth, almost secular in concept. Other objects include a crozier head, statuettes of the Holy Family, saints and bishops, a diptych and a crucifix, all created by master carvers of France, Germany and Spain.

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PARIS LETTER

By Marcel Zahar

An interesting book might well be written on the part played in the advancement of modern art by the great picture-dealers of Paris. In them many a painter of authentic but unrecognized genius has found a substitute for the rich patrons of an earlier epoch. The names of the famous "Père Tangy," Zborowski, Durand-Ruel (who may be said to have "made" the Impressionists), Uhde, Carmine and Jeanne Bucher, should certainly bulk large in the annals of modern art. In perhaps a smaller way, but with an equal flair for genuine merit, Mme. Castel has rendered yeoman service to the younger generation. She regards the métier of picture-dealing as her life's vocation rather than a source of profit. All the rising artists patronized by her partake in some measure of the *feu sacré* of inspiration, and, following the tradition of the eminent connoisseurs whom I have named above, she acts as their guide, philosopher and friend, not merely as a business agent. To her we owe already the discovery of two magnificent artists: Fautrier, painter of darkness, and Chastel, a master of the art of charm. To inaugurate the small, agreeable gallery she has just opened in the Champs-Elysées quarter, Mme. Castel is exhibiting the work of a young sculptor, Emmanuel Auricoste. His sculpture is dignified, robust and forthright, and he has a knack of investing the faces he portrays with an expression of indomitable will-power. An interesting exhibit is the maquette of the "Norman Fisherman" destined to figure at the Caen railroad station (designed by Pacon, the architect). Léon Paul Fargue is presented by this sculptor in an unexpected manner; the *bonhomie* which always strikes those who come into social contact with this post as his most obvious characteristic has been deliberately eliminated in his sculptured portrait.

I expressed my surprise to Auricoste, who gave me the following explanation: "A portrait-bust should not be judged by the standard of a photographic likeness, or even that of a painted portrait, for which the model may have given two or three sittings only. The sculptor has to make repeated contacts with his model, and the expression which he finally records in stone is the sum-total of a host of observations and interviews, in the course of which the model has gradually—almost unwittingly—revealed his inmost personality."

To this I objected that human nature was by no means so simple and consistent as he implied. Each of us has several different expressions, all



"MARY ELIZABETH JOHNSON"

By HOPPNER

Included in the collection of paintings, property of the estate of the late Nathaniel Thayer, together with property of Mrs. George L. Lewis, Quincy Adams Shaw, and other owners, which will be sold at the American-Ander-son Galleries on April 25.

of

which are equally characteristic. I suggested that the artist unconsciously chooses from these alternatives the aspect of his model's physiognomy which is most congenial to his own temperament. That, I think, explains why renderings of the same face by different artists are often so unlike; each artist selects the aspect which, by his standards, is the most significant. This selection may be almost instinctive; the artist's eye may act as a filter, admitting only such aspects of his model as suit his predilections.

• • •

The Galerie des Beaux-Arts remains faithful to its program of "instructive" exhibitions. We are now being given a résumé of the Cubist movement. Amongst the artists whose work is here on view are Picasso, Juan Gris, de la Fresnaye, Braque, Le Fauconnier, Fernand Léger, Albert Gleizes, Robert Delaunay, André Lhote, Marcoussis, Metzinger, Valmier and Herbin. There is something hermetic, almost religious, in the creed of Cubism; its message is acceptable to adepts only. Per-

sonally, I must own to a certain skepticism, due perhaps to inadequate enlightenment. Cubism compels my reluctant admiration, but leaves me cold. The heroism, the fervor and the sublime austerity of the uncompromising Cubist are not to be gainsaid. It is this rigorous austerity, indeed, that alienates me, for I believe that all things human are infinitely complex and elusive.

Admitting this defect of sympathy, I would quote some observations by M. Maurice Raynal, one of the most eloquent and able champions of the movement. "In Cubism," M. Raynal says, "we find a wholly disinterested devotion, a continual striving towards a legendary plane—unreal, doubtless, but none the worse for that; no secondary interest taints this love of an ideal which thrives uniquely on its own *élan*. . . . Not 'art for art's sake,' but 'the art of art' (as we say *l'amour de l'amour*, the state of being in love with love) is cubism's directive, and we may be certain that the cultural viewpoint for which Cubism stands will never lose

its appeal for young, enthusiastic minds. Even today I can see the spirit of Cubism at work in the art of many young men who incontinently spurn its letter. The theory and practice of Cubism tend to elevate art not only above all spatial dispositions (however convenient and attractive for the artist laying out his picture), but above the time-dimension, too; though human in the fullest meaning of the term, such methods have a quality of timelessness, are valid in *eternum*. 'Le cubisme de 1910 est mort,' I have heard it said. Perhaps. In that case: 'Vive le cubisme!'"

• • •

Chaplain Midy, who is now exhibiting at the Galerie Marcel Bernheim, is a young painter who, *mirabile dictu* in this innovating epoch, does not repudiate tradition. The patent merits of his work are its solidity, resourcefulness and forthright composition. His color schemes are brilliant without being in the least aggressive; in fact, what I most relish in these canvases is their quiet self-composure. Midy is a dependable artist. Even more interesting than his actual achievement is the promise for the future implicit in his work, for it is evident that Midy is, comparatively speaking, a beginner. In its present phase his work does ample credit to the talented group surrounding that great artist, Roland Oudot.

• • •

Mme. Jeanne Castel is continuing the series of pioneer exhibitions at her gallery. All the painters she is now exhibiting belong to the rising generation, and some are showing for the first time. Amongst them I was specially attracted by the work of Capello. In his landscapes and portraits this young artist reveals an unusual lightness of touch, a refreshing gayety and optimism and a keen appreciation of emotional values. Another interesting painter on view here is Jean Bazaine, who is equally proficient in three arts—painting, poetry and music. Far from holding that in such conditions an artist tends to disperse his talent, I foresee that this young painter will one day give us a canvas in the Bonnard tradition, synthesizing the three arts, and that, judging by the works exhibited chez Mme. Castel, it will be a masterpiece. Jahl's paintings reveal an active sense of humor, a quality that is all too rare in modern art at Paris. There are also some striking canvases by such well-known artists as Gromaire, Fautrier and Chastel. Only a shade less interesting are the pictures here exhibited by Malenov, Benford, Paruno, Fourneau

and Le Molt. Noteworthy among the sculptors are Auricoste (whom I have mentioned in a previous letter) and Raymond Martin, a sculptor of great promise, who has a fine gift of rendering dynamic movement.

• • •

An interesting exhibition took place a few days ago in the salons of Helm, the *grand couturier* in the Avenue des Champs-Elysées. The work shown was that of Mme. Dolly Chareau, wife of the celebrated architect and interior decorator, Pierre Chareau. Mme. Chareau has a talent for the application of charming tissues, light as gossamer, to the uses of interior decoration. We were shown some remarkable compositions in muslin and organdie used for draping walls—a modern substitute for arras—and as table-covers. Nothing in these ensembles was left to chance, for each was first composed in a *maquette*, and it is clear that Mme. Chareau has a gift for color harmony and rhythm. Another novel method of mural decoration is that utilized by Vertès, the eminent Parisian draughtsman and book illustrator, for his studio. The entire wall surface has been coated with a smooth layer of plaster in which the artist has etched out with his burin an elaborate and striking composition, painting in the grooves with gold; the general effect suggests a vast white sheet of paper engraved with fluent calligraphic script, and is as charming as it is unusual.

• • •

In the "Art et Décoration" Gallery Robert Delaunay, the painter, is submitting to the public another possibility for mural decoration. His method is the application of ornamental panels. The materials he uses for the construction of these panels is curious; amongst them are amalgams of sand and sawdust mixed with casein; sand and Duco enamel; cork, casein and Duco; ripolin and sand.

• • •

Charlotte Périaud, who is responsible for the interior decorations of several buildings erected by Le Corbusier and Jeanneret, has been commissioned to design a "Bachelor's Study" for the Brussels International Exhibition. Mme. Périaud has informed me of her plans. There will be a floor of specially designed speckled bricks and the wall will be paneled with light-colored wood. There will be a filing-cabinet the doors of which will consist of "stereotype plates" in zinc; the embossed surfaces will be highly polished, while the portions in retreat will be lacquered.

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Metropolitan Gets The Macy Collection Of English Salt Glaze

The Metropolitan Museum of Art now boasts possession of a magnificent collection of XVIIth century English salt-glazed stoneware, the fruit of five years' animated pursuit by Mr. and Mrs. Carleton Macy. The collection comprises 198 pieces representative of the various types of salt glaze made from about 1730 to 1770, chiefly in Staffordshire, many of them corresponding closely to pieces in the collection presented by Charles Schreiber and Lady Charlotte Schreiber to the Victoria and Albert Museum in 1884. A large number of the items have derived from famous collections.

Writing in the current *Bulletin* of the Museum, Miss C. Louise Avery describes the generous gift of Mr. and Mrs. Macy in so illuminating and delightful a manner that we cannot refrain from quoting at great length from her article. Turning from a general discussion of the history of English ceramics and the place of salt-glazed stoneware therein, Miss Avery writes as follows:

"The range and variety of these XVIIth century stonewares find excellent illustration in the Helen and Carleton Macy Collection. Of the 198 items, forty are figures or groups. While many figures were produced in the XVIIth century, they are still rare in comparison with the tablewares of the same period. Consequently the proportion of them in the Macy Collection is notable. Moreover, many of these are of first rank, and some are probably unique.

"Representative of the early modeling, and also very rare, are two pew groups, with spirited little figures who sit straight-backed against their high narrow benches, eyes front, hands and feet precisely placed. Direct in their appeal, full of a native humor, they are an original and spontaneous expression of the potter's art. They did not seek to meet favor with a sophisticated and wealthy class; they were made to delight and amuse simple and homely folk. Some authorities now attribute many of these early figures, including most of the pew groups, to the Staffordshire potter Aaron Wood and consequently date them about 1740.

"Of the two pew groups in the Macy Collection, one came from the celebrated collection of the late Lord Revelstoke and was purchased by Mr. Macy prior to the general dispersal and sale of this collection. The other group is one of a very rare class with three figures instead of the more usual two, and is somewhat similar to a group in the British Museum. This Macy piece has had a distinguished career, as it was one of the treasures of the late Dr. Glaisher and subsequently of Colonel and Mrs. Dickson.

"Possibly a trifle earlier than the pew groups is the figure of Dr. Henry Sacheverell (about 1674-1724), a truculent clergyman and Tory partisan who, because of his 'malicious, scandalous, and seditious' sermons, especially two in which he presumed to criticize the Whig ministry was impeached and tried in 1710. . . . The trouble-making doctor is here pictured in full wig and long robe, his bright eyes and the buttons on his robe made more emphatic by touches of manganese. The piece is from the Harland Collection.

"In the spirited figures of the cocks



FIGURE OF DR. SACHEVERELL
STAFFORDSHIRE, CIRCA 1730-1740

Included in the Macy collection of English salt-glaze recently presented to the Metropolitan Museum of Art.

(Courtesy of the Metropolitan Museum of Art)

and in the arbor group, representing a man and a woman in crinoline seated under a fanlike tree, the potter has employed a similar method, modeling in white clay and using accents of manganese. Another figure, the Doctor, reflects the great enthusiasm of the XVIIth century for the *Commedia dell'arte*. . . . William Duesbury, who promoted various porcelain undertakings and particularly the establishment of the Derby factory, was engaged early in his career in decorating porcelain and salt glaze. His London account book for the years 1751 to 1753, kept while he was thus employed, has recently been published by the English Porcelain Circle. It contains such entries as '1 harlyquin and a punch,' '1 chellsey Doctor.' That these subjects should have been popular not only in Chelsea porcelain but in Staffordshire salt glaze is natural enough; what this less pretentious rendering lacked in color and finesse it compensated for in dramatic directness.

"Had Duesbury anticipated the publication of his account book he might have taken more pains with his spelling. Luckily he did not, so that it reflects all the vagaries of his speech. He enters 'a Grue of Lams' and, again, '1 pr of ships and gote.' The porcelain animal groups he thus describes find their counterparts in stoneware; the group of sheep and lamb in the Macy Collection is an example of neatly patterned agateware with thin and distinct layers of brown and white clay.

"Copies of Chinese models imply increasing contacts with the sophisticated world. Two figures in grayish stoneware touched with blue, representing dogs of Foo, are ambitious in size and vigorous in modeling. They appear to be unique examples in salt glaze, though the model occurs also in Whieldon ware. A pair of hawks, also after Chinese originals, are brilliant examples of highly colored stoneware.

"When salt-glaze figures were patterned after English porcelain models they tended to lose some of their spontaneity and peculiar vitality. The pair of birds perched on tree trunks, prob-

ably inspired by Chelsea, though very delicately painted, are not the most characteristic and arresting examples of the stoneware modeler's art. Duesbury would have called them '1 pair of stone Burds.'

"Exclusive of the figures, the Macy Collection comprises tablewares and various decorative objects such as flower holders for suspension on a wall. Following the classification adopted in the catalog of the Schreiber Collection at the Victoria and Albert Museum, they may be divided into the following groups: (1) wares with drab-colored body; (2) wares with white body unpainted; (3) wares decorated in enamel colors; and (4) wares covered with a deep blue glaze, probably made by William Little.

"There is not space to treat all these groups in detail; one need only note a few of the more appealing pieces. A pleasing example of the early wheel-turned pieces is a cachelot with handles in the shape of masks which no doubt owes its form to the designer's familiarity with some French pottery or porcelain original. Equally satisfying in form is the bottle with applied plum sprays and a minute Chinese figure, obviously inspired by the Oriental.

"A bowl with applied figures of Admiral Vernon and ships scattered about the mouth of a harbor celebrates the historic capture of Portobello in 1739, an event which was thus chronicled on many a piece of Staffordshire pottery of the period. This piece (formerly in the Dickson Collection) is a good illustration of the technique of applying to the ware little pads of clay and then impressing them with designs by means of stamps.

"The lover of teapots will be delighted by the array in the collection. Among the white salt glaze are a number of fantastic shapes—the rare heart-shaped, or lovers', teapot, camels large and small, a squirrel, peacock shells, a house. Some of these teapots are very thin and fine in quality and demonstrate how stoneware lent itself to casting in molds. To Aaron and Ralph Wood is given credit for cutting the original blocks from which many of these molds were made.

"Of salt glaze decorated with enamel colors, some of the most charming pieces are those with Chinese designs, such as the large teapot or punch pot with Chinese figures, formerly in the Soden-Smith, Hemming, and Andrade Collections. The Macy Collection also includes brilliant examples of the teapots with pink, blue, green, or aubergine grounds which were popular about 1765.

"Staffordshire potters were quick to celebrate popular heroes and events. One teapot in the Macy Collection pictures the Young Pretender; another, with figures of George III and Queen Charlotte, probably commemorates their marriage in 1761. The teapot, with a bust of Frederick the Great of Prussia, testifies to this king's tremendous popularity in England. . . .

"Last in the Schreiber classification are pieces with a deep blue glaze, generally attributed to William Little. The Macy Collection has two particularly notable examples of this sort: one, a teapot (formerly in the collection of Arthur James) with floral spray painted in white and black enamel, similar to a coffee pot in the Schreiber Collection; the other, a teapot (formerly in the Griffith Collection) with somewhat conventionalized floral design in relief.

"Salt glaze was at its best when simple and unselfconscious. Then it showed a directness and sincerity in character with the potters who made it and the folk who prized it. . . .

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Vase, K'ang Hsi period, 1662-
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"EMPERRESS EUGENIE"

By MONTICELLI

Included in the collection of American and European paintings, property of Charles A. Walker, Esq., of Brookline, Mass., to be sold at the Rains Galleries on April 26.



COMING AUCTIONS

AMERICAN-ANDERSON
GALLERIES

THAYER ET AL.,
PAINTINGS

On Exhibition April 20
Sale, April 25

British portraits of the XVIIth century, Barbizon landscapes, and early Dutch works, including examples by Hopper, Lawrence, Gainsborough, Reynolds, Ramsay, Millet, Corot, Diaz, Dupré, Rousseau, Daubigny, Hobbema, Cuyp, Van Ruisdael, Clays, Maris, and Israels, are now on exhibition at the American-Anderson Galleries. These paintings are from the estate of the late Nathaniel Thayer and the collections of Mrs. George L. Lewis and Quincy Adams Shaw, together with a few works from other distinguished sources. They will be dispersed at public sale the evening of April 25. Quincy Adams Shaw was one of the most prominent citizens of Boston and donated a famous collection of Millet paintings and drawings and also a group of Italian primitives, to the Boston Museum

of Fine Arts, where they now form part of the permanent collection. The Thayer estate paintings are being sold by order of the trustees, John E. Thayer, William Endicott and Alexander Whistler. The Thayer family, like the Shaw, is one of the most prominent in Boston. The paintings collected by Mrs. Lewis of Buffalo are being sold by order of her son, Alfred G. Lewis, the present owner. Mrs. Lewis's collection is very well known, many having been exhibited at the Albright Galleries of Art in that city.

The charming child portrait of Mary Elizabeth Johnson, by Hopper comes from the collection of Louisa E. B. Thornton, granddaughter of the sitter. It has been exhibited at the Museum of Fine Arts, Boston, and the Worcester Art Museum, and is recorded and illustrated in McKay and Roberts. Of two examples by Lawrence, the more important is his "Miss Pryor (Mrs. Ramsbottom)." W. Roberts in a manuscript certificate which accompanies the painting, voices his opinion that this "is one of the finest of the unrecorded portraits by Sir Thomas Lawrence to come to light since the publication of Sir Walter Armstrong's monograph on that artist in 1913." The canvas was painted about 1805-6 and was purchased

from a great-granddaughter of the sitter.

Of two examples by Gainsborough, one is the three-quarter length portrait of "Christopher Anstey, Esq." the satirical poet, signed with the initials "T G" and the date "1764," a canvas which is recorded in several leading reference works and which has appeared in important exhibitions in Paris, as well as Boston and Worcester. One of the Thayer pictures, it came originally from the family of the sitter.

British works outside of the portrait class include the "Woodland Cottage" of John (Old) Crome, and Turner's "Landscape," from the Charles Francis Adams collection, which has been shown at the Museum of Fine Arts, Boston. An extremely interesting genre composition in the Thayer group is "Watering the Horse," by Morland, signed and dated "1792."

Early Dutch works include two Hobbemas, "Shearing Sheep" by Cuyp, "A Sportsman Presenting Game to a Lady," by Gabriel Metsu, and "Portrait of a Lady" by Ary De Voys painted on a very small panel.

"Shepherdess and Sheep," a pen and oil sketch by Millet, is similar to a drawing in the Metropolitan Museum. There are five works by Diaz and four Corots, two of which were in the Vente Corot. Of these, Fontainebleau: "Aux Gorges d'Apremont," painted about 1830-35, is recorded and illustrated in Robaut, as is his Nemi—"Le Pêcheur d'Ecrevisses," of 1826-27.

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SONN, RIGGS ET AL.

FURNITURE AND DECORATIONS

Now on Exhibition Sale, April 24

Fine furniture, paintings and decorations, featuring the property of Herbert H. Sonn of New York City and examples from the estate of the late George W. Riggs of Washington, D. C., sold by the order of the present owner, Miss Mary F. McMullen, will go on exhibition at the American-Anderson Galleries on April 20, prior to dispersal the afternoon of April 24. There are also selections from other sources.

A very interesting Paris pre-Gobelins example of the early XVIIth century, entitled "Odysseus and the Sirens," appears in the tapestries. Exquisitely woven in a variety of pastel wools and silks, this piece bears the *fleurs-de-lis* mark and the initial "A" in the selvage. Of the same period is a fine Brussels weave, "The Surrender of the Carthaginians to Scipio Africanus," having an old gold border with putti and flower and fruit swag motives.

Antique needlepoint of beautiful quality appears on English seat furniture, such as the Chippendale mahogany sofa with serpentine back upholstered in gros and petit point of the period. Fine French needlepoint of the late XVIIth or early XVIIIth century is the covering of a handsome armchair, also Chippendale. A George III mahogany pole screen with petit point panel and a pair of Charles II armchairs upholstered in fine French needlepoint of the period are also to be noted in this group. Of especial interest among the pieces upholstered in rare old velvets are a suite of two Charles II armchairs and four side chairs in crimson Genoese velvet of the period and two walnut and cane armchairs of this same epoch, similarly enhanced with velvet of the same epoch and hue. A Carolean oak refectory table; a rare William and Mary oak and pearwood chest of drawers; a Queen Anne "Welsh" dresser in oak and a Gothic oak chest, Franco-Flemish, about 1500 should also be of especial appeal to collectors. The finest of the mirrors is a Georgian eagle specimen of the convex type with crystal luster girandoles.

Of outstanding historical interest in the American group is a series of nineteen late Sheraton side and armchairs, in

formerly belonging to Daniel Webster, which come from the Riggs collection. Comprising both arm and side chairs, these appear as three consecutive catalog items. Made about 1830, these graceful specimens are ornamented with carving of leafage and volutes on the slat. An American Chippendale claw-and-ball foot wardrobe is a Pennsylvania XVIIIth century piece. Specimens by Aaron Willard and Samuel Whiting are found among the clocks.

A XVIIth century Oushak of the "star" type; an XVIIth century Josnagan carpet with scarlet field and an antique Ghordes prayer rug are other items of interest. Appealing especially to decorators are two decorations by Pannini, with typical classical ruins and figures. A group of XVIIth century silver comprises a pair of waiters by John Schofield, London, 1778; and Richard Rugg, London, 1782; a plain covered tankard by W. & J. Priest, 1767; a tea tray by Jos. Heriot, 1787 and a drum teapot by Crespin Fuller, 1795. Some fine George II silver, charming examples by London silversmiths of the XIXth century and a variety of antique Sheffield plate are also worthy of note.

Chinese porcelains of the K'ang Hsi and Ch'ien Lung periods; a Royal Worcester dessert service, circa 1790, and a collection of some ninety Japanese netsuke and miniature No masks, round out the dispersal.

AUTHORS CLUB ET AL., BOOKS AND MSS.

Now on Exhibition Sale, April 24, 25

An important collection, constituting one of the most attractive sales of the season, of first editions, books of association interest, autograph letters and manuscripts and other important items is now on exhibition at the American-Anderson Galleries, prior to dispersal the evenings of April 24 and 25. Included are valuable manuscripts, the property of the Authors Club of New York, sold by order of the membership and Council of the Club; a remarkable series of unpublished letters by Elizabeth Barrett Browning and Robert Browning, the property of a gentleman residing in London; illuminated manuscripts, books and autograph material, the property of the estate of Nellie P. Carter of Boston, Mass., sold by order of Arthur H. Wellman, executor; selections from the library of the late F. Lothrop Ames of North Easton, Mass.; sold by order of the present owner; and literary property of other collectors, in

The ART NEWS

FINE PRINTS AND DRAWINGS

Now on Exhibition Sale, April 26

Fine etchings, lithographs and other prints, also original drawings, sold by order of the various owners, including Douglas Hartshorne of Rye, N. Y.; Charles B. Eddy of Plainfield, N. J.; Harry C. Scofield of Newtonville, Mass.; John H. Mulliken, and Mrs. J. E. Mastbaum, both of New York City; and from the collection of the late Mrs. Annie N. Wesson of Grafton, Mass., sold by order of Walter G. Wesson and Willis E. Sibley, executors; are now on exhibition at the American-Anderson Galleries, prior to sale the evening of April 26. In addition to modern and contemporary work, old masters, such as Dürer and Rembrandt, are represented. Practically every item in the catalog is a fine impression of a limited-edition proof and there are many rarities.

Four engravings by Dürer include his "Melancolla," dated 1514 and having the stamp of the "Offentliche Kunstsammlung Basel" on the back, his rare

"The Offer of Love," and also two woodcuts. There is a brilliant proof of "La Presentation" by Israhel van Meckenem. Lucas Van Leyden is represented by three of his very rare engravings. Extremely rich impressions are comprised in the ten etchings by Rembrandt, among them being his "Landscape with Three Cottages," dated 1650, from the George M. La Monte collection, and the very rare "Christ Preaching (La Petite Tombe)."

In the American etchings is an extensive Whistler group. Pennell is represented by a small group and Bellows by eight of his lithographs.

Among the English XIXth century artists, Seymour Haden appears with etchings and dry-points. One of a group of six etchings by Zorn is his very rare "Rosita Mauri." Fine proofs of rare etchings by XIXth century Frenchmen include works by Meryon, Meissonier and Manet.

Work by American, Scottish and English contemporaries occupies a satisfying portion of the catalog, offering prints by Muirhead Bone, David Young Cameron, Arthur Briscoe, Frank W. Benson and S. Arlent Edwards.

The small, choice group of drawings features six original watercolors by Rodin, signed in pencil and framed. Forain is represented by a signed pastel, "Ballet Girl," as well as by one lithograph and two etchings, his very rare "Baignoire au Theatre" and "Le Repos en Egypt."

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will be a special number devoted to a description of Works of Art in the Royal Collections at Buckingham Palace, Windsor Castle, Hampton Court Palace and Holyroodhouse by gracious permission of His Majesty King George V.

CONTENTS:

The Paintings by Tancred Borenius
The Drawings by A. E. Popham
The Furniture by Lord Gerald Wellesley
The Silver by E. Alfred Jones
The Porcelain by William King

These articles will be fully illustrated with numerous plates in colour and black-and-white.

This enlarged issue is already arousing great interest and is attracting a considerable number of subscribers. Immediate application for copies is therefore advised. This number will be issued in a special cover at the usual price of One Dollar (\$1) post free.

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FOREIGN AUCTION CALENDAR
LONDON

Christie's

May 2—Fine Chinese porcelain, objects of art, French and English furniture and tapestry.

May 3—Modern pictures and drawings, the property of a gentleman.

May 8—Modern pictures and watercolors, from the collection of the late Sir John Aird and other consignors.

May 14—Part I of the important collection of fine old English glass, formed by the late Joseph Bles, Esq.

May 21—Porcelain, objects of art and furniture, the property of F. C. Schweder, Esq.

Puttick & Simpson

May 8—Old furniture, pictures, needlework and stained glass, together with portraits of the Springett and Penn families.

May 17—Part II of the Revelstoke collection of English pottery.

ZURICH

Galerie Fischer

May 7—The Schwarzenbach and Westerwald collection.

May 8—The collection of Dr. F. Weber, Dr. Kodella and others.

BERNE

Gutekunst & Kipplstein

May 16-18—Graphic art and drawings by old and modern masters.

BERLIN

Paul Graupe

May 2-4—Art sold by order of von Diermen, Altkunst and Burchard.

AMSTERDAM

Frederik Muller

April 30—Old masters, antiquities, period furniture, tapestries, etc., from the Demidoff, Veder, van Linschoten, La Haie and other collections.

April 30—Modern drawings and watercolors, including examples by members of the romantic school.

May 1—Rare Delft porcelains, from a well-known Amsterdam collection and from the collection of J. C. Veder of Rotterdam.

RAINS GALLERIES
WALKER PAINTINGS

Now on Exhibition
Sale, April 26

Rains Galleries places on exhibition today American and European paintings, the collection of Charles A. Walker, Esq. of Brookline, Mass., sold by order of M. Leon Walker, Esq. The dispersal will take place on the evening of April 26.

The paintings are inclusive of most of the artists who have enjoyed the appreciation of the American and European public for some time past and features among others a noteworthy painting of Empress Eugenie by Monticelli, which was executed at the order of the Empress to form the central motif of a series of five panels for her private apartment. This work was painted about 1868 and was purchased directly from the Empress at the time of her residence in England by an art gallery. It was later sold to Mr. Joseph J. Jefferson, famous American actor and painter of considerable talent, some of whose works are also included in the present collection.

Josef Israels is represented by a

painting of a charming Dutch fisher girl. "The Chief's Daughter." A painting by Fromentin is a remarkable representation of a stretch of sand leading to the mountains which form the background of the picture and an Arab chief and his mounted retinue. Gustave Courtois' "The First Communion" is a sensitively painted picture. Corot's "Twilight in the Campagna," painted during the early middle period of the artist's life (judging from the Italian character of the house) is an interesting composition of fine quality.

Sargent's copy of Stuart's portrait of Washington; a Millet study of a peasant and the sketch for "The Gleaners"; several Mauve paintings; Sir Godfrey Kneller's portrait of Sir Richard Steele; The Diaz "Descent from the Alps"; Ribera's "St. Peter Penitent" and two paintings by S. F. B. Morse are some of the more interesting items included. Van Ostade, William Chase, Delacroix, William Morris Hunt, Jacques, Mettling, Toulmouche, Allston, Van der Neer, Fuller, Ryder and Bargue are all represented by typical examples, completing the exhibition which will remain on view throughout the week until the evening of sale.

PLAZA ART GALLERIES
WANAMAKER FURNISHINGS AND DECORATIONS

On Exhibition, April 21
Sale, April 23-27

The Plaza Art Galleries, Inc., will place on view on Sunday, April 21, home furnishings and decorations from the estate of John R. Wanamaker, Jr., to be sold by order of the executrix. The dispersal, which includes additions from other sources, will take place from April 23-27, inclusive.

The catalog embraces period examples by English, French, Italian, Spanish and American cabinet makers, as well as excellent reproductions. There are many outstanding French items with carving, among them being four Louis XV walnut side chairs upholstered in Renaissance verdure tapestry; two gilded sofas, of the Louis XV and XVI periods respectively, both covered in Aubusson, and a Louis XIV three-piece salon suite upholstered in gros and petit point. The English pieces include among the Sheraton examples a slant-front secretary; an inlaid mahogany sideboard, fitted with five drawers, and an inlaid mahogany console table of the half round type. Also notable are a Hepplewhite mahogany side table and a charming XVIIIth century tea table in walnut. Fine old Italian pieces include a Renaissance gilded cassone with figures in high relief; a Florentine gilded wall mirror and a console table, carved in relief with Renaissance design.

The Chinese porcelains number interesting examples of the Ch'ien Lung and Tao Kwang period. In the Continental group there are some handsome Sèvres plates. A wide assortment of fine damasks, brocades, and other textiles are also to be noted, as well as some fine tapestries, featuring a Renaissance panel with figure medallion and a Flemish garden tapestry of the late Renaissance. An unusual collection of old paintings by American and Continental artists of the XVIth, XVIIth and XVIIIth century schools will also be offered.

RECENT AUCTION PRICES
MULLIKEN COLLECTION

American-Anderson Galleries.—The sale of rugs, furniture and paintings, comprising the Alfred H. Mulliken collection, together with property of John H. Mulliken and Mrs. Alfred H. Mulliken, brought a grand total of \$97,280 in the dispersals on April 12 and 13. The high prices obtained are recorded below:

131—"Portrait of the Artist"—John Opie, R. A.—British: 1761-1807; J. D. White	\$1,400
133—"Portrait of a Gentleman"—James Lonsdale—British: 1777-1839; M. G. Macy	1,500
134—"Frances Burdette"—Francis Cotes, R. A.—British: 1726-1770; E. B. Harper	2,300
140—"Lady Maria Oglander"—Sir Thomas Lawrence, P. R. A.—British: 1769-1830; Ehrich-Newhouse, Inc.	6,500
141—"Elizabeth, Countess de la Warr"—Sir William Beechey, R. A.—British: 1753-1839; Ehrich-Newhouse, Inc.	5,200
143—"La Comtesse de Grammont"—Sir Peter Lely—Flemish: 1618-1680; Ehrich-Newhouse, Inc.	4,500
144—"Young Girl Holding a Letter"—Jean Baptiste Greuze—French: 1725-1805; H. E. Russell, agt.	3,100
151—"Margaret Gainsborough"—Thomas Gainsborough, R. A.—British: 1727-1788; A. S. Vernay Inc.	1,800
153—"John Thomas Thorpe, Esq., Lord Mayor of London"—Samuel Drummond—British: 1765-1844; H. E. Russell, agt.	1,500
157—"La Comtesse Desrades"—Louis Tocque—French: 1696-1772; Ehrich-Newhouse, Inc.	1,500
206—"Important set of four Charles II turned walnut side chairs in original Mortlake tapestry—English, XVIIth century"; French & Co.	2,900
273—"Magnificent Chinese floral carpet—K'ang-Hsi"; S. J. McCandless	5,100
274—"Antique Kurd Herati carpet"; Dan Cooper, Inc.	2,100
277—"Important Ispahan carpet—Eastern Persia, circa 1600"; S. H. Narigian, Inc.	3,500
278—"Superb Herat palace carpet with inscriptions"; S. J. McCandless.	3,000
279—"Rare South Persian carpet—XVIIth century"; Raymond Kilmer	5,000

SAMUEL LIBRARY

American-Anderson Galleries.—A total of \$6,825 was brought by the sale on April 11 of the library of Ralph Samuel of New York City. Harriet Beecher Stowe's *Uncle Tom's Cabin*, Boston, 1852, a first edition in a rare presentation binding, was bought by Phillip Brooks for \$400, the highest single price in the dispersal.

STEUBEN GLASS SEEN IN LONDON

LONDON.—A considerable amount of interest has been aroused in London by the show of Steuben Glass at the Fine Art Society, New Bond Street. The exhibition comes at a time when the feeling for glass as part of the architectural scheme is steadily gaining ground, and it will not be surprising if this fine type of product figures conspicuously in interior plannings. Glass of such graceful design, fine decoration and exquisite transparency deserves appropriate and individual methods of lighting and there is small doubt that before long architect and glass-manufacturer will be working hand-in-hand to gain the perfect end. The Victoria and Albert Museum has accepted from Mr. Sidney Waugh the gift of a large bowl, adorned with the signs of the Zodiac, notably designed to convey the impression of floating through the ether.—L. G. S.

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Calendar of Exhibitions in New York

Ackermann Galleries, 50 East 57th Street—Prints and drawings by American and European artists.

L. Alvoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.

American Academy of Arts and Letters, Broadway at 155th Street—Drawings and paintings by Charles Dana Gibson, to May 1.

American Fine Arts Building, 215 West 57th Street—Forty-sixth annual exhibition of the New York Watercolor Club, to April 28.

American Womans' Association, 353 West 57th Street—Loan exhibition of flower paintings.

Arden Gallery, 460 Park Avenue—Paintings, sculpture and pottery.

Argent Galleries, 42 West 57th Street—Paintings by Emil Jacques; paintings, drawings and sculpture by Grace Mott Johnson, to April 27.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Bignou Galleries, 32 East 57th Street—A XIXth century selection.

Brooklyn Museum, Eastern Parkway—Persian miniatures and pottery; exhibition of Child Art from New York State elementary schools.

Brummer Gallery, 55 East 57th Street—Sculpture by Mateo Hernandez, to May 11.

Florence Cane School of Art, R. K. O. Building, Rockefeller Center—Figure paintings and pencil drawings by Albert Carman, to May 4.

Ralph M. Chait, 600 Madison Avenue—Special exhibition of a rare group of monochrome and polychrome porcelains from J. Pierpont Morgan, A. E. Hippisley and other collections.

Columbia University, Low Memorial Library—International exhibition of modern bookbinding.

Contempora Art Circle, 509 Madison Avenue—Illustrations by George Grossz, original watercolors and master reproductions in color, April 22-May 4.

Contemporary Arts, 41 West 54th Street—Paintings of painters' children by Contemporary Arts group and guests, to May 11.

Delphic Studios, 724 Fifth Avenue—Paintings by the late Malvin Gray Johnson and sculptures by Richmond Barthé and Sargent Johnson, April 22-May 4.

Demotte, Inc., 25 East 78th Street—Gothic sculpture, tapestries, etc.

Downtown Gallery, 113 West 13th Street—Group exhibition of watercolors and pastels, to April 27.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters, antique sculpture and furniture.

Durand-Ruel Galleries, 12 East 57th Street—Paintings and gouaches by Degas, Renoir, Pissarro and Cassatt, April 22 to May 11.

Duracher Bros., 670 Fifth Avenue—Paintings by old masters.

Ehrich-Newhouse Galleries, 578 Madison Avenue—Paintings by Aaron Berkman, floral paintings by Nell Walker Warner, watercolors by H. B. Brabazon, to April 27.

Eighth Street Gallery, 61 West 8th Street—Gouaches by A. F. Levinson, to April 27.

Daniel H. Farr, 11 East 57th Street—Antique furniture, silver and porcelains.

Fernargill Galleries, 68 East 57th Street—Paintings by Grant Wood, to May 4.

Fifteen Gallery, 37 West 57th Street—Memorial Show of Basing, from April 22.

French & Co., Inc., 210 East 57th Street—Special exhibition of needlepoint; permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of Living Art, 100 Washington Square—Permanent exhibition of progressive XXth century artists.

Gallery Seession, 49 West 12th Street—Oils by Ann Mantell, group show, to April 23.

Garland Gallery, 29 West 57th Street—Paintings by Xeeron, to May 1.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Sculpture by George Grey Barnard, to May 4.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Sculpture by Stella Elkins Tyler, April 22-May 4.

Grand Central Palace—19th annual exhibition of the Society of Independent Artists, to April 28.

Grand Gallery, 9 East 57th Street—Paintings by Lue Osborne, to April 27.

Marie Harriman Gallery, 61 East 57th Street—Watercolors by Willard Nash, to April 27.

Harlow, McDonald Co., 667 Fifth Avenue—Engravings and woodcuts by Durer.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kennedy Galleries, 785 Fifth Avenue—Fine prints by old and modern masters.

Keppel Galleries, 16 East 57th Street—Drawings and etchings by Heintzelman.

Kleemann Galleries, 38 East 57th Street—Lithographs by Childe Hassam.

Knoedler Galleries, 14 East 57th Street—Loan exhibition of XVth century portraits, to April 27; etchings, dry points and lithographs by Whistler.

Kraushar Galleries, 680 Fifth Avenue—Paintings by Harriette G. Miller, to April 27.

La Salle Gallery, Broadway at 123rd Street—First anniversary exhibition featuring surrealist paintings by Rodriguez Orgaz, to May 3.

Lexington Galleries, 160-162 Lexington Avenue—Wall panels by Arthur Gordon Smith, to May 1.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Paintings by Eugene Berman, to April 22; photographs by Cartier Bresson, Walker Evans and Alvarez Bravo, April 23-May 7.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old masters.

Little Gallery, 18 East 57th Street—Handwrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 11 East 57th Street—Paintings and prints by American artists.

Macy Galleries, Broadway at 34th Street—Exhibition of modern adaptations of Guatemalan design; work by contemporary Americans.

Pierre Matisse Gallery, 51 East 57th Street—Selection of African sculptures from the Rattan collection, to April 27.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Bryson Burroughs Memorial Exhibition, to May 5; Egyptian Acquisitions, 1933-34.

Midtown Galleries, 559 Fifth Avenue—Paintings by Minna Citron.

Milch Galleries, 108 West 57th Street—Figure and landscape paintings by Leon Kroll, April 22-May 11.

Montross Gallery, 785 Fifth Avenue—Paintings by Charles Ellis, to April 27.

Morton Galleries, 130 West 57th Street—Pastels by Eugene Fitch, to April 27; paintings by Effie Rogers, to April 29.

Museum of Modern Art, 11 West 53rd Street—Loan exhibition of African Negro art, to May 19.

Museum of the City of New York, Fifth Avenue at 104th Street—Permanent Alcove of 1770; "XVIIIth Century Costumes in Settings of the Period"; "The History of Grand Opera and Concert in New York"; "Marcella Sembrich Memorial Exhibition, 1858-1935"; prints, maps, watercolors and paintings of New York City, part of the Edward W. C. Arnold collection. Closed on Tuesdays.

National Arts Club, 119 East 19th Street—Loan exhibition of works of art owned by artist members, to April 27.

Newark Museum, N. J.—The Maya Indian, to June 1; modern American oils and watercolors; P. W. A. P. accessions; prints from the Newark Public Library Collection; the design in sculpture. Closed Mondays and holidays.

New York Historical Society, 170 Central Park West—Memorial exhibition commemorating the 70th Anniversary of Abraham Lincoln's death, to April 30.

New York Public Library, Central Bldg.—Exhibition of modern color prints.

Arthur U. Newton Galleries, 11 East 57th Street—Paintings by old masters.

P. E. D. A. C. Gallery, 30 Rockefeller Plaza—Paintings by Helen Treadwell.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

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